

Figure 1 shows three 4x4 grids representing the placement of three black dots for different notes: E5, F5, and G5. Each grid has 'x' marks at the top corners. Below each grid are the numbers 1, 3, and 4. To the right of each grid is a frequency label: 7fr. for E5, 8fr. for F5, and 10fr. for G5.

E5

[illegible]

F G E5

A mind all twist - ed with  
Ech - oes of sil - ence ring-ing

The image displays two systems of musical notation for guitar. Each system includes a standard musical staff with a treble clef and a key signature of one sharp (F#), and a corresponding guitar tablature staff below it.

**First System:**

- Musical Staff:** The first measure is marked with a forte (*f*) dynamic. The melody consists of eighth and sixteenth notes, with some measures containing triplets. A wavy line indicates a tremolo effect in the final measure of the system.
- Tablature Staff:** The first measure is marked with a forte (*f*) dynamic. The fret numbers are: (2) 4 4 4, 2 2 2, 4 4 4 4, 2 2 2 2, 2 0, (2) 4 4 4, 5 7 2, (2) 4 4 4, 2 2 2 2, 2 2 2 2, 2 0.

**Second System:**

- Musical Staff:** The first measure is marked with a forte (*f*) dynamic. The melody continues with eighth and sixteenth notes, including triplets and a wavy line indicating tremolo in the final measure.
- Tablature Staff:** The first measure is marked with a forte (*f*) dynamic. The fret numbers are: (0) 9 9 9, 9 9 9 9, 7 7 7, 9 9 9 9, 7 7 7 7, 0, (0) 9 9 9, 5 7, (5) 7, (7) 9, 7, (7) 9 9 9, 9 9 9 9, 9 9 9 9, 7 7 7 7, 0.

**Annotations:**

- Gtr. 3 2nd time only; 1st time tacet:** This instruction is placed below the first system's tablature staff.
- (tacet 8 measures):** This instruction is placed below the second system's tablature staff.

**Gtr. 3** *2nd time only; 1st time tacet*

(tacet 8 measures)

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F G E E5 F G E5

thoughts so un - clean. \_\_\_\_\_  
loud and long. \_

My heart is rac - ing, all tat - tered and torn. \_\_\_\_\_  
This is - o - la - tion is the king of pain. \_\_\_\_\_

TAB

TAB

I stand here naked as the day I was born. —  
A lost horizon in an ocean of flames. —

## Chorus 1 &amp; 2:

Fmaj9(#11)

Rhy. Fig. 2 (Gtrs. 1-4) On - ly the lone - ly will stand. \_\_\_\_\_

Gtr. 3 *divisi* (3) Gtr. 3 tacet 2 measures

Gtr. 1 hold

TAB (0) 8 10 8 5 0 0 0 0 6 6 8 6 5 5 6 5 6 0 3 3 0 2 0

Gtr. 4 (3) Gtr. 4 tacet 2 measures

TAB (0) 5 7 5 0 0 0 0 6 8 5 5 6 5 6 0 3 3 0 2 3 0

\*No 3rd

Am

I'm hold -

Gtr. 3 (3) 1/4

Gtr. 1 1/4 8 10 8 5 0 0 0 0 2 2 0 2 0

Gtr. 4 1/4

Gtr. 2 1/4 5 7 0 0 0 0 6 6 0 0 0

TAB (0) 0 3 0 3 2 2 0 2 0 0 2 3 0 0 0

Fmaj9(#11)

E5

ing the world in my hand. \_\_\_\_\_ I got to be-lieve!  
(end Rhy. Fig. 2)

hold \_\_\_\_\_

Gtr. 4 tacet

\*Gtr. 3 tacet after solo. (2 measures)

TAB (2) (6) 6 8 6 5 5 6 5 6 1 (1) 3 3 0 2 3 (8) (9) (9)

TAB (0) 8 5 0 6 5 6 1 (1) 3 3 0 2 3 (8) (9) (9)

w/Rhy. Figs. 1 (Gtr. 1) &amp; 1A (Gtr. 2) 2 times

E5

Gtr. 3 N.C. E5 1. N.C. E5

TAB (11) (11) 11 10 12 10 (10)12 9 (9) 3 5 4 :

2.

w/Rhy. Figs. (Gtr. 1) &amp; 1A (Gtr. 2) 3 times

N.C. E5 N.C. E5

TAB (10) 12 9 (9) 7 9 7 (7) 9 4 (4) 2 4 2

## Interlude:

E5

Gtr. 5 N.C.

E5

E5

Yeah, \_\_\_\_\_ oh. \_\_\_\_\_

Gtr. 1 and 2

Rhy. Fig. 3 (end Rhy. Fig. 3)

TAB

Gtr. 3

TAB

(2) 4 1 (1) 0 2 0 3 (3)

w/Rhy. Fig. 3 (Gtrs. 1 &amp; 2) 3 times

G5

F5 A(2)

Gtr. 1 and 2

TAB

Gtr. 5

(continue from slashes)

TAB

(12) 10 (10) (10) 4  
(12) 10 (10) (10) 2  
(10) 8 (8) (8) 0

\*Gtr. 5 is doubled  
by Gtr. 4

Bridge:

Gtr. 4 tacet

Gtrs. 1 and 2  
tacet 15 measures

Gtrs. 4 and 5  
\* Rhy. Fig. 3

vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar vib. w/bar

\*Gtr. 4 non-distorted w/Delay and compression.

\*Gtr. 5 semi-distorted w/Delay and compression.

Gtr. 4 and 5

A(2) A5 G(4) A(2) A5 C(4) (end Rhy. Fig. 3)

\*1st time. only.  
2nd time sustain chord.

w/Rhy. Fig. 3 (Gtrs. 4 & 5)

A(2) A5 G(4) A(2) A5 C(4)

I've been here be - fore, — but not as I stand — here to - day..

I'll wait for the dawn. — Read - y to walk —

Guitar Solo:

w/Rhy. Figs. 1 (Gtr. 1) & 1A (Gtr. 2)

E5 N.C. E5

in - to the light.

trem. bar trem. bar

\*Increased delay

N.C.

E5

N.C.

E5

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It consists of three staves: a vocal staff, a guitar staff, and a tablature staff. The key signature is one sharp (F#), and the time signature is 4/4. The vocal staff begins with a vocal line that includes a wavy line indicating a sustained note, followed by a melodic line with a wavy line above it. The guitar staff features a complex melodic line with many sixteenth and thirty-second notes, including a wavy line above it. The tablature staff shows the fret numbers for the guitar, with a wavy line above it. The tablature includes a "TAB" label on the left and a "11" fret marker. The tablature also includes a "11/2" fret marker. The tablature ends with a "7 9 4" fret sequence.

**w/Rhy. Fig. 4**

(Gtrs. 1 & 2) *till fade*

*Outro:*

F5

**Gtrs. 1 and 2**

**Rhy. Fig. 4**

(end Rhy. Fig. 4)

**Gtr. 3**

G5

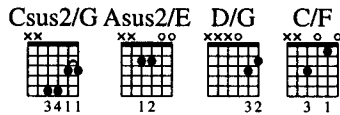
F5

*Repeat and fade  
into drum segue*

Ah! —



# FRACTURED LOVE



Words and Music by  
S. CLARK, J. ELLIOTT and R. SAVAGE

Modérately ♩ = 106  
Gtr. 1 (Drums only)

Gtr. 1 (Drums only)

2 N.C.

*ppp* *w/E-bow* *mf*

TAB 5 (5) (5)

Gtr. 2

2

*ppp* *w/E-bow* *mf*

TAB 4 (4) (4)

Gtr. 3

2

*ppp* *w/E-bow* *mf*

TAB 2 (2) (2)

TAB (5) 7 5 8 7 8 10

TAB (4) 4 5 7 9 7

*tr*

TAB (2) 2 (4) 4 2 4 2 4 2 5 4 5 7

Three systems of guitar music, each consisting of a treble clef staff and a TAB staff. The key signature is one sharp (F#).

System 1:

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: quarter note A4, quarter note G4. Measure 3: quarter note F#4, quarter note E4. Measure 4: half note D4, half note C4.
- TAB staff: 12, 7, 5, 8, 7, 5, 5.

System 2:

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note A4. Measure 3: quarter note F#4, quarter note E4. Measure 4: half note D4, half note C4.
- TAB staff: 9, 5, 7, 5, 4, 4.

System 3:

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: quarter note A4, quarter note G4. Measure 3: quarter note F#4, quarter note E4. Measure 4: half note D4, half note C4.
- TAB staff: 9, 4, 2, 5, 4, 2, 2.

Verse 1:

Verse 1 musical notation and guitar accompaniment.

Vocal line:

I'm caught in a dream, \_ some - times it ain't \_ what it seems. \_

System 1 (Guitar):

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note A4. Measure 3: whole note B4. Measure 4: whole note C5.
- TAB staff: (5)

System 2 (Guitar):

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note A4. Measure 3: whole note B4. Measure 4: whole note C5.
- TAB staff: (4)

System 3 (Guitar):

- Treble staff: Four measures of music. Measure 1: whole note G4. Measure 2: whole note A4. Measure 3: whole note B4. Measure 4: whole note C5.
- TAB staff: (2)

Each guitar system includes a "tacet 20 measures" instruction.

I'm all in a daze, — can't fight my way out — of this maze. —

I'm look-in' for clues — and want-ing a change — in the rules. —

Gtr. 4\*

P.M.

\*w/distortion

I'm locked in a cage, — Act-ing out on — the wrong stage.

(P.M.)

*Bridge:*

Gtr. 4 tacet

Gsus

Esus

Don't want your sym - pa - thy, — No, no, no. — (Don't need the third —

Gtr. 5\*

\*w/o distortion

D/G

de - gree, — )  
no, no, no. — ( Just got - ta break — a - way — and scream.  
Just got - ta break — a - way — and scream.

TAB

(0)  
(0)  
(2)

2  
3  
0

(2)  
(2)  
(0)

Interlude:

N.C.

C/F

Gtr. 4 I'm caught in a dream. — Gtr. 4 tacet

TAB

0  
1  
3

Gtr. 1

TAB

5 7 5 8 7 5

Gtr. 2

TAB

4 5 7 5 4

Gtr. 3

tr

TAB

2 (4) 4 2 5 4 2



And now I stand here — a - lone. (Don't want your sym -

Gsus

(P.M.) Gtr. 4 tacet

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

pa - thy, — ) (Don't need the third — de - gree, — ) no. —

Esus

No. —

( Just got - ta break — a - way — and scream.) I'm caught in a dream. —

Just got - ta break — a - way — and scream.

D/G C/F

**Chorus:**  
Gtr. 5 tacet

— Frac-tured love, — frac-tured love, — iron fist in a

E5 C A5 D5 E5

Gtr. 4 Rhy. Fig. 1

f P.M. P.M.

TAB

2 0 0 0 0 0 0 2 2 2 0 0 0 0 0 2 2 0 0 2 0 2

D5 A5 E5 C A5  
 vel - vet glove. \_\_\_\_\_ Frac - tured love, \_\_\_\_\_ frac-tured love, \_\_\_\_\_  
 P.M. P.M. P.M.  
 T  
 A 2 0 2 0 2 0 2 3 2 3 0 0 0 0 0 0 2 0 0  
 B (2) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D5 E5 D5 A5 E5 C  
 cracks in the mir - ror of this frac-tured love. \_\_\_\_\_ I don't care if you  
 (end Rhy. Fig. 1)  
 P.M. P.M.  
 T  
 A 2 0 2 0 2 0 2 3 2 3 0 0 0 0 0 0 2 0 0  
 B (2) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A5 D5 E5 D5 A5 E5  
 pull down the sky, \_\_\_\_\_ an - gry pas-sion is a friend of mine. \_\_\_\_\_  
 P.M. P.M.  
 T  
 A 2 0 2 0 2 0 2 3 2 3 0 0 0 0 0 0 2 0 0  
 B (2) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C A5 D5 E5  
 Reach out for the sky a - bove, \_\_\_\_\_ it's just a frac-tured love. \_\_\_\_\_  
 P.M. P.M.  
 T  
 A 2 0 2 0 2 3 2 3 2 3 0 0 0 0 0 0 2 0 0  
 B (2) 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0





N.C. C5

I'm caught —

Gtr. 4

P.M. P.M.

TAB

0 2 3 2 0 5 3 3 0 2 0 5

Gtr. 6 (Electric)

TAB

5 10 7 9 10

A5

in a dream. Why don't you set me free? —

TAB

(5) (3) 3 7 2 0 2 0 (2) (0) 5 4 2 2

TAB

(10) 5 9 9 11 12 (12) 15 15 12 15 12 15

Guitar Solo:  
w/Rhy. Fig. 1

E5 C A5 D5 E5 D5 A5 E5

Gtr. 6

A.H. (8va)

A.H. P.M.

1 14 15 13 15 15 17 14 11 12 9 4 5 5 7 7 0

TAB

C A5 D5 E5

3 3 1/2 1/2

7 8 7 8 10 12 (12) 11 (11) 7 9

5 7 5 7 7 7 9 10 7 9 10

TAB

Gtr. 6 D5 A5 E5 C5 8va

trem. bar

12 14 15 14 12 13 12 14 15 14 12 14 12 15 12 15 13 12 4 5

(9)

TAB

Gtr. 4

5 (5) (3)

TAB

A5

N.C.

5 3 5 3

7 5 7 5 4 5 7 5 7 5 4 5 7 5 7 5 4 7

15 14 15 14 14 (14) 12 14 (14) 12 14 12 15

1 1 1 1 12 15

TAB

## Pre-Chorus 2:

C5

A5

Don't want your sym - pa - thy. \_\_\_\_\_ Don't want the third \_

tacet 5 measures

15 (15) (15)

5 (5) (3) 2 0

TAB

C5

N.C.

de - gree, \_\_\_\_\_ just got - ta break, break a - way and

Gtr. 4

(2) (0) 5 3

TAB

scream! \_\_\_\_\_ Caught \_

Gtr. 4

C5

Gtr. 6

TAB

0 0 0 2 3 2 0 5 3 5

TAB

7 5 10 7 9 10

\_\_\_\_\_ in a dream. Why don't you set me free? \_\_\_\_\_

A5

TAB

(5) (3) 3 7 2 0 2 0 5 4 2 2

TAB

(10) 5 9 9 11 12

*Chorus 3:*  
w/Rhy. Fig. 1

\_\_\_\_\_ Frac-tured love, \_\_\_\_\_ frac-tured love, \_\_\_\_\_ iron fist in a

D5 A5 E5 C

vel - vet glove. \_\_\_\_\_ Frac-tured love, \_\_\_\_\_ frac-tured love, \_\_\_\_\_

D5 A5 E5 C A5

Fractured Love - 14 - 13

D5 E5 D5 A5 E5 C5

P.M. .... P.M. .... P.M. .... P.M. ....

8va .....

17 11 12 14 13 12 (12) 15 12 15 22 22 (22) 17 20 (20) 17

A5 D5 D5 A5 D5 A5 D5 A5 E5

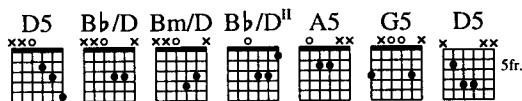
Oh! Oh! Oh!

P.M. ....

1/2 3 1/2 1 1 2 1 1 1

19 (19) 17 20 17 trem. bar 3 1/2 trem. bar trem. bar 2 12 15 12 15 12 15

# ACTION



**Moderately fast** ♩ = 170

*Intro:*

Words and Music by

A. SCOTT, B. CONNOLLY, S. PRIEST and M. TUCKER

Riff A -----

⑥  
10 fr.  
D

w/Riff A (Gtr. 1) 27 times

(\*Gtr. 1)

Riff B (both guitars)

Gtr. 2

Gtr. 2

trem. pick -----

Gtr. 3

\*Cello sample arranged for guitar.  
E-bow is suggested.

Gtr. 2

(8va)\* -----

(end Riff B)

Gtr. 3

(trem. pick) -----

\*8va Gtr. 2 only

Gtr. 4

cresc. gradually 12 measures  
*ppp*

w/Riff B (Gtrs. 2 & 3) 2 times

Rhy. Fig. 1

D5

Bb/D

Bm/D

Bb/DII

(end Rhy. Fig. 1)

(Gtr. 5\*)

*P* (continue cresc.)

\*Gtr. 5 is panned around mix.

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w/Rhy. Fig. 1 (Gtr. 5) 3 times  
D5

Bb/D

Bm/D

Bb/D<sup>11</sup>

Band enters (Gtr. 4 tacet)

Gtr. 5 is doubled by semi-distorted Gtr. 7

D5  
Rhy. Fig. 2

Bb/D

Bm/D

Bb/D<sup>11</sup>

(end Rhy. Fig. 2)

w/Rhy. Fig. 2 (Gtr. 6) sim.

Gtr. 8 D5

Bb/D

Bm/D

Bb/D<sup>11</sup>

Verse 1:

⑤  
5 fr.  
D

A5



need. \_\_\_\_\_ (Do you want...) Do you want ac - tion? (ac - tion, ac -  
\*w/Delay

G5 D5

⑤  
5 fr.  
D

Rhy. Fig. 3

P.M.

- tion, ac - tion) Gon - na bring you down - 'cause you're push - in' me you got - ta

A5

(end Rhy. Fig. 3)

rec - og - nize - my su - pe - ri - or - i - ty \_\_\_\_\_

Pre-Chorus:

w/Rhy. Fig. 1 (Gtr. 5) 2 times

w/Riff A (Gtr. 8 instead of Gtr. 1) 8 times

(Li - ar, li - ar, li - ar, li - ar.) You know you be - lieved \_\_\_\_\_ it.

D5 Bb5 G5/B C5

Gtr. 7 w/Rhy. Fig. 4

(end Rhy. Fig. 4)

Gtr. 7	w/Rhy. Fig. 4		
T	3	3	3
A	2	3	0
B	0	1	3

(Li - ar, li - ar, li - ar, li - ar.) 'Cause I'm the main.

D5 Bb5 G5/B

C5

D5<sup>II</sup>

Chorus:

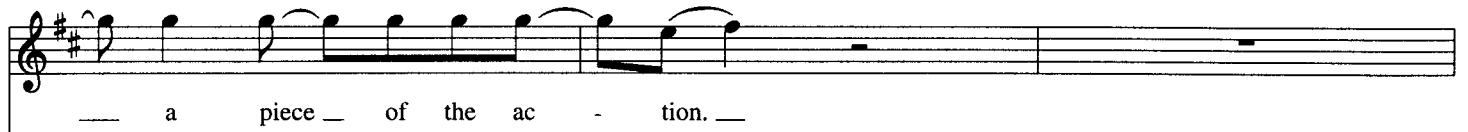
G5

Gtr. 7

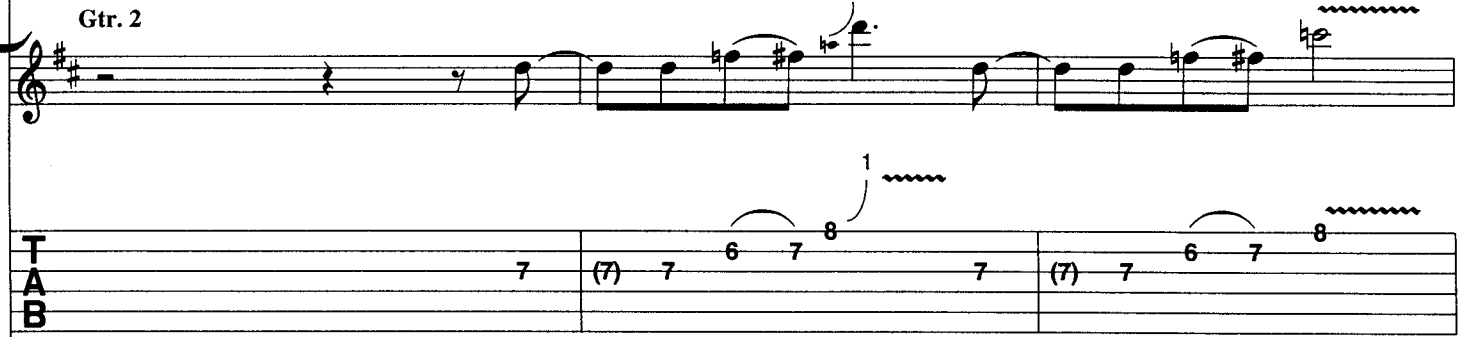
man. \_\_\_\_\_ And that's why ev - 'ry bod - y wants \_\_\_\_\_

A5

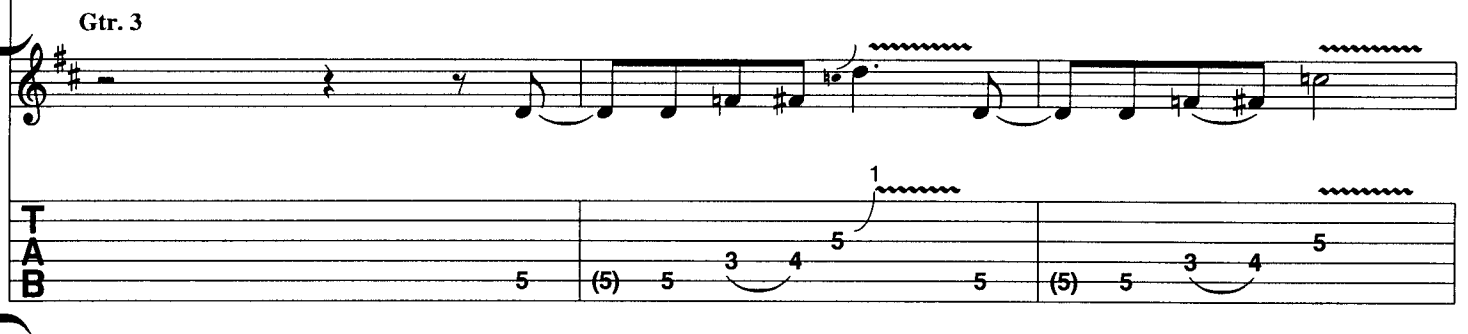
D5



Gtr. 2



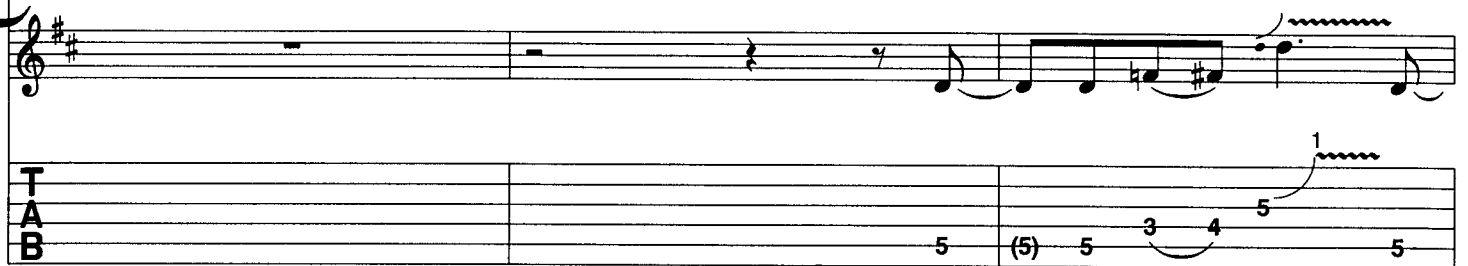
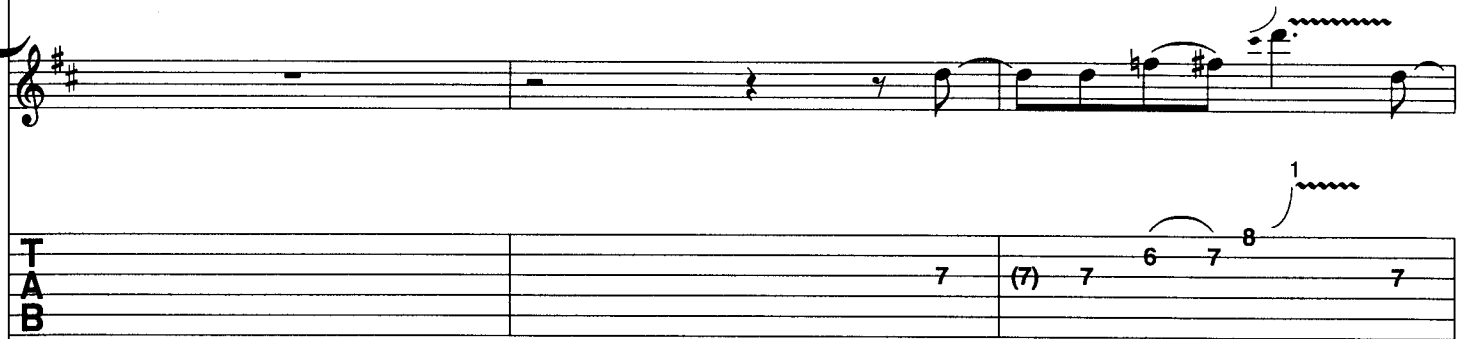
Gtr. 3



G5

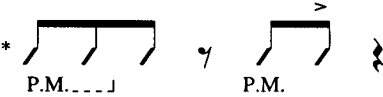
A5

D5



G5

N.C.(D5)



I got what ev - 'ry - bod - y needs, — sat - is -

(cont. in slashes)

TAB (7) 7 6 7 8

TAB (5) 5 3 4 5

\*Gtr. 7 is doubled by Gtr. 6

To Coda ⊕ continue as Rhy. Fig 1 (Gtr. 7)

G5

N.C.(D5)

G5

A5

fac - tion guar - an - teed. — Ev - 'ry - bod - y wants — a piece — of the ac -

w/Riff B (Gtrs. 2 &amp; 3) 8 measures

w/Rhy. Fig. 1 (Gtrs. 5 &amp; 7) 8 measures

w/Rhy. Fig. 2 (Gtr. 6) 8 measures

tion.

7

⑤  
5 fr.  
D

Diagram for 5 fr. D: A power chord with the 4th string (D) and 5th string (A) fretted at the 5th fret. The 4th string is marked with an asterisk and a downward arrow, and the 5th string is marked with a downward arrow.

Gtrs. 2, 3 and 7

harm. (8va)

Oo, I was —

TAB 22 (22) (22) (22) 22

TAB 7 (7) (7) (7) 7

TAB 0 (0) (0) (0) 0

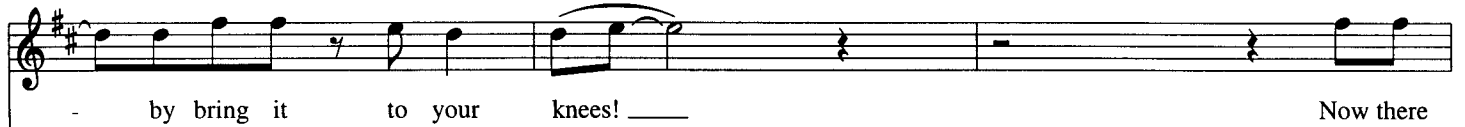
harm. \*

\*harm. Gtr. 3 only

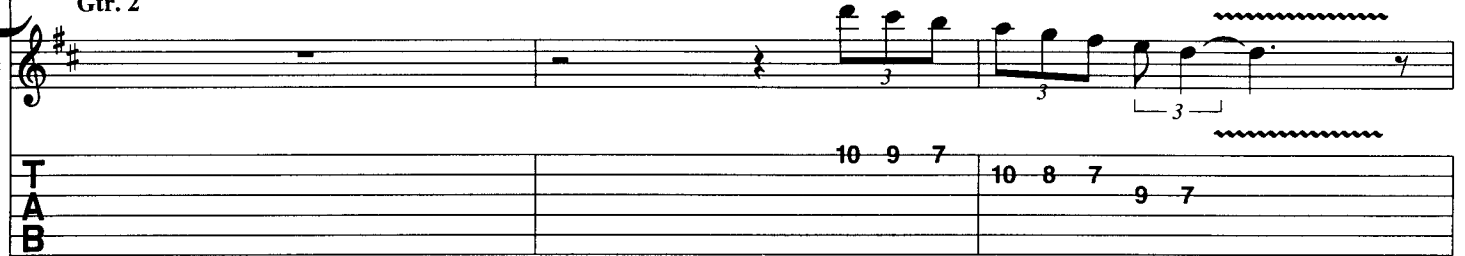
w/Rhy. Fig. 3 (Gtr. 7) 2 times

⑤  
5 fr.  
D

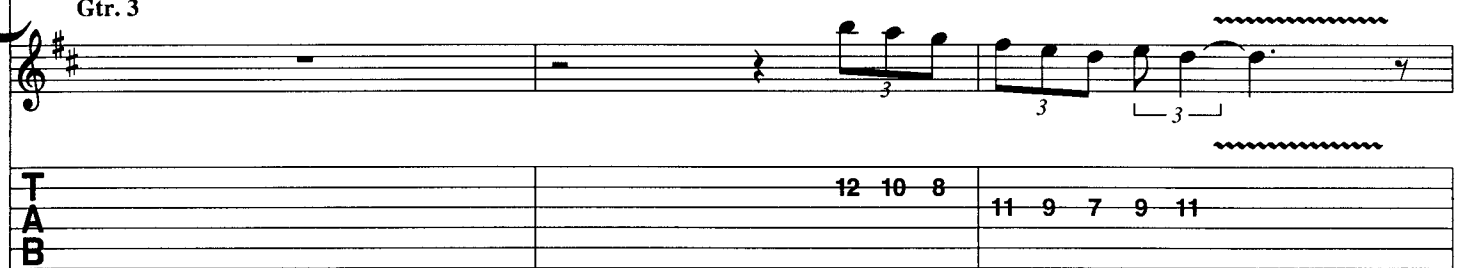
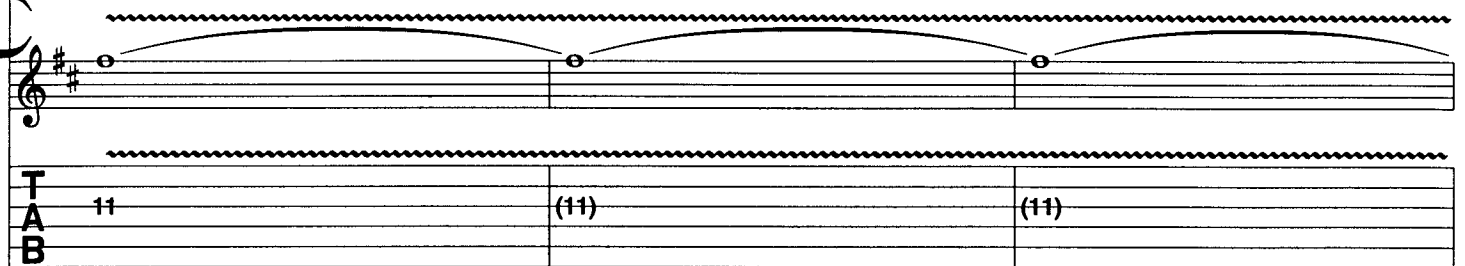
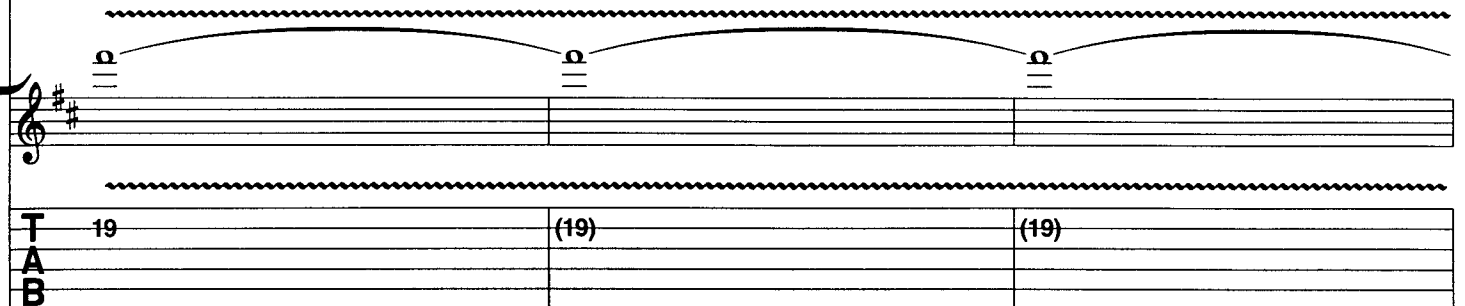
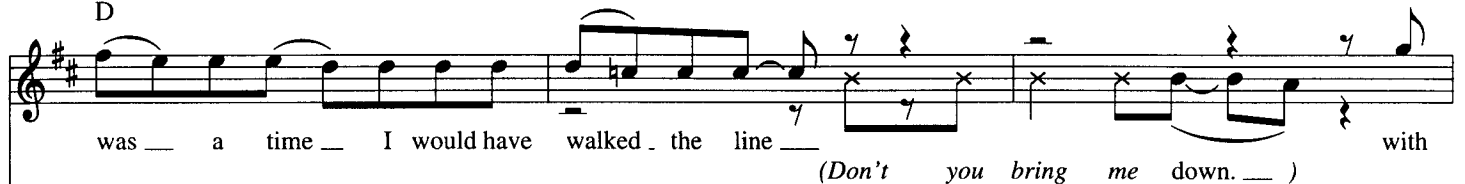
A5



Gtr. 2



Gtr. 3

⑤  
5 fr.  
D

A5

your — in — sa — tia — ble — greed.

(19) (19) (19)

(8va)

fdbk.

(11) (11) (11) (11)

Coda  $\oplus$   
A5

Bridge:  
Half time feel  
N.C.

Bridge:  
Half time feel  
Eb5 N.C.

— a piece — of the ac — tion! Do you

Gtr. 6

(cont. from slashes)

2 2 0

8 8 6 8 6 8 6 8 (8)

Gtr. 7

(cont. from slashes)

9 7

X X X X 8 8 6 6

Eb5

N.C.

Eb5

N.C.

D#5

N.C.

want

ac - tion,

ac - tion?

First system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 8 8 6 6 6 8 6 8 (8) 8 8 6 6 8 8 6 6.

Second system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 8 8 6 6 6 8 6 8 (8) 8 8 6 6 8 8 6 6.

Third system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 4 6 4 6 4 6 (6) (6) 6 8 6 8 6 8 (8) (8) 5 (5) 5 3 4 5 5 (5) 5 3 4 5. The text "Gtr. 3" and "Gtr. 6" are written above the staff. The text "Gtr. 3 tacet" is written above the staff. The text "\*both guitars. vib." is written below the staff.

Fourth system of guitar tablature. The top staff shows a melodic line with a wavy line indicating vibrato. The bottom staff shows the corresponding fret numbers: 6 8 6 8 6 8 (8) (8) 5 (5) 5 3 4 5 5 (5) 5 3 4 5. The text "Gtr. 7" is written above the staff.

## Guitar Solo:

Eb5

Cb5

ry - bo - dy wants, ev - 'ry - bo - dy needs.

TAB (5) 5 3 4 5 5 (5) 5 3 4 3 8 6 || (8) 4 (8) 4 (6) 2

8va ... 1 18 (18) 18 18

TAB (5) 5 3 4 5 5 (5) 5 3 4 3 18 x x

Tab Eb Cb5 Eb

TAB (4) 8 (8) 4 (4) 8 (4) 8 (2) 6 (6) 2 (2) 6

(8va) ... 1 1 (19)(19) 16 19 (19) 11 11 11 11 15 11 14 11 11 11 15 15 14 11 11 11 15 11 14 11 11 11 15 11 14 14

TAB (19)(19) 16 19 (19) 11 11 11 11 15 11 14 11 11 11 15 15 14 11 11 11 15 11 14 11 11 11 15 11 14 14

Cb5 Eb5 Cb5

TAB (8) 8 4 (4) 8 (8) 4  
(8) 8 4 (4) 8 (8) 4  
(6) 6 2 (2) 6 (6) 2

1 1/2 1 1

TAB (14) (14) 11 14 11 13 (13) 11 13 7 7 6 8 6 8 6 8

Bb5 B5 C5 C#5

TAB (4) (4) (2) 3 4 5 6  
(4) (4) (2) 1 2 3 4

Gtr. 7 A.H. (8va) A.H. (8va) 8va

TAB 7 6 4 14 11 14 11 15 11 14 11 11 12 16 12 15 12 12 13 17 13 16

D5 D#5 E5 F5 F#5 Chorus: G5

Gtr. 6

Ev - 'ry - bo - dy wants

(continue in slashes)

TAB 7 8 9 10 5 6 7 8 9

(8va)

TAB 13 13 14 18 14 17 14 14 15 19 15 18 15 18 20 17 20 20



A5

D5

— a piece — of the ac — tion. —

1 20 20 13 (13) 10 13 10 12 (12) 10 12 10 12 10 12 (12)

TAB

G5

A5

Ev - 'ry bo - dy needs a main at - trac -

D5

G5

tion. I got what ev - 'ry bo - dy needs.

1/2 1/2 1 grad. bend

TAB

D5 G5 D5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

sat - is - fac - tion guar - an - teed.

TAB

10 10 10 15 13 12 10  
10 10 10 12 10 9 9

G5 A5

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Ev - 'ry - bo - dy wants a

TAB

(10)

D5

piece of the \*Ac - tion! Ac - tion!

1st time only, tacet during repeats.

gradual dive

TAB

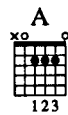
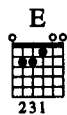
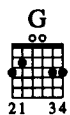
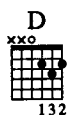
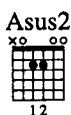
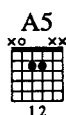
12 5 (5)

\*Gradual rit. using Delay control.

## TWO STEPS BEHIND

**(Acoustic Version)**

Words and Music by  
JOE ELLIOTT



***Intro:***

**Moderately slow ballad** ♩ = 78

**Rhy. Fig. 1**

(end Rhy. Fig. 1)

**Gtr. 1** (*Acoustic*)

\*ASUS

Dsus2

**Gsus2(6)**

Dsus2

**Rhy. Fig. 1A**

(end Rhy. Fig. 1A)

**Gtr. 2 (Acoustic)**

The musical score for "The Wind" by The Beatles is presented in a standard musical notation format. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The melody is written in a single line, featuring a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff is a bass clef, also with a key signature of two sharps and a 4/4 time signature. The bass line is written in a single line, featuring a series of eighth and sixteenth notes, with some notes beamed together. The score is divided into two measures by a double bar line. The first measure contains the main melody and bass line, while the second measure contains a continuation of the melody and bass line, with some notes beamed together. The score is written in a clear, legible font, with notes and stems clearly defined. The overall layout is clean and professional, typical of a music manuscript.

\*Chord names derived from guitar and bass.

Asus

Dsus2

**Gsus2(6)**

Dsus2

**Verse:** A5 Asus2 D Dsus2 G D Dsus2

**Rhy. Fig. 2**

**Gtr. 1 & 2**

if you want to. It's O -  
to think a - bout it. Just walk the line, -

A5 Asus2 D Dsus2 G D Dsus2

K. you know you just can't fight it. Well, you can. And take a look a-round, -

A5 Asus2 D Dsus2 E D Dsus2

run, but you can nev - er hide from the  
you'll see what you can't find, like the fire -

(end Rhy. Fig. 2)

A5 Asus2 D Dsus2 E D Dsus2

shad-ow that's creep - in' up be - side you. -  
that's burn - in' up in - side me. -

**Pre-Chorus:**

**3rd time w/Fill 1**

F#m D Dsus2

1. 2. And there's a mag - ic run - nin' through your soul, but  
3. And there's a mag - ic run - nin' through your soul, but

**Fill 1 (end of solo)**

12 - 14

G E

you can't have it all. (2. No.) What - ev - er you do, \_\_\_

you, you can't have it all. \_\_\_

## Chorus:

A D Dsus2 E D Dsus2

well, I'll be two steps be - hind you. Wher - ev - er you go. \_\_\_

To Coda ⊕

A D Dsus2 E D Dsus2

And I'll be there to re - mind you that it \_\_\_

A D Dsus2 E G

on - ly takes a min - ute of your pre - cious time to turn a-round. \_\_\_

1. Dsus2 A5 Asus2 D Dsus2 G D Dsus2

I'll be two steps be - hind. Yeah, yeah. \_\_\_

2. w/Rhy. Figs. 1 & 1A (2 times)

A5 Asus2 D Dsus2 G5 D Dsus2 Asus Dsus2 Gsus2(6) Dsus2

Take the time. Yeah, yeah. \_\_\_

**Gtr. 3 (Acoustic)**

Asus Dsus2 Gsus2(6) Dsus2

oh.

*fade in*

T  
A  
B

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

*Guitar Solo:*  
**w/Rhy. Fig. 2**

W.Kny: Fig. 2

A5 Asus2 D Dsus2 G D Dsus2

T 3 5 0 5 0 5 5 5 3 3 0 3 2 4 0 4 0 2 4 4 6

A

B

\* Slap face of guitar.

[illegible]

Coda

A

D

Dsus2

E

G



on - ly takes a min - ute of your pre-cious time \_\_\_\_\_ to turn a-round...

Dsus2

A

D

Dsus2

G

D

Dsus2

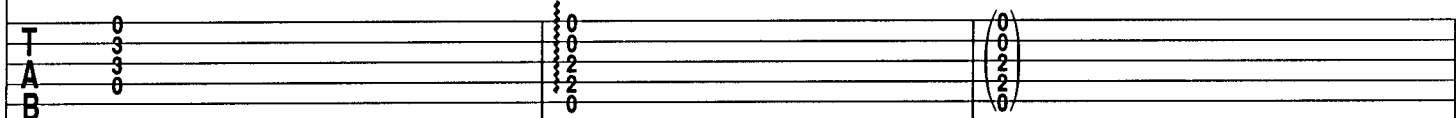
Gtr. 2



I'll be two steps \_ be-hind. \_\_\_\_\_

Yeah, ba - by, two steps \_ be-hind..

Gtr. 1



A

D

Dsus2

G

D

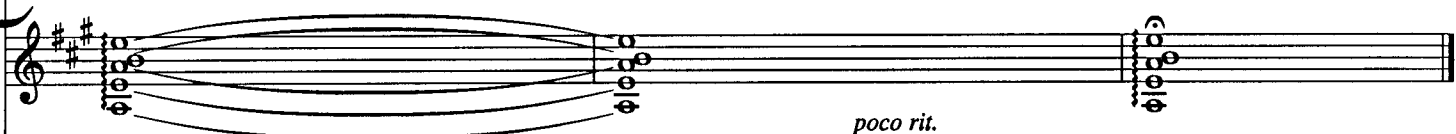
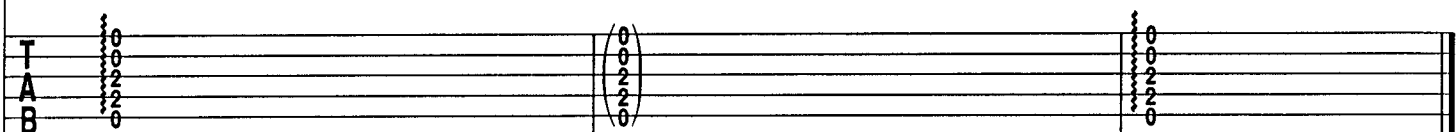
Dsus2

A

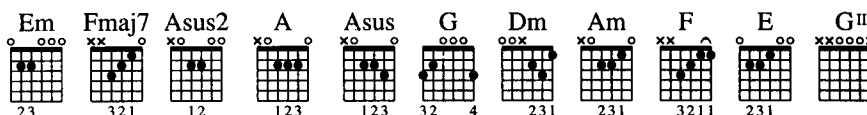
*poco rit.*

Oh, \_\_\_\_\_ sug - ar,

two steps \_ be - hind. \_\_\_\_\_

*poco rit.*

# FROM THE INSIDE



Slow folk-rock ♩. = 57

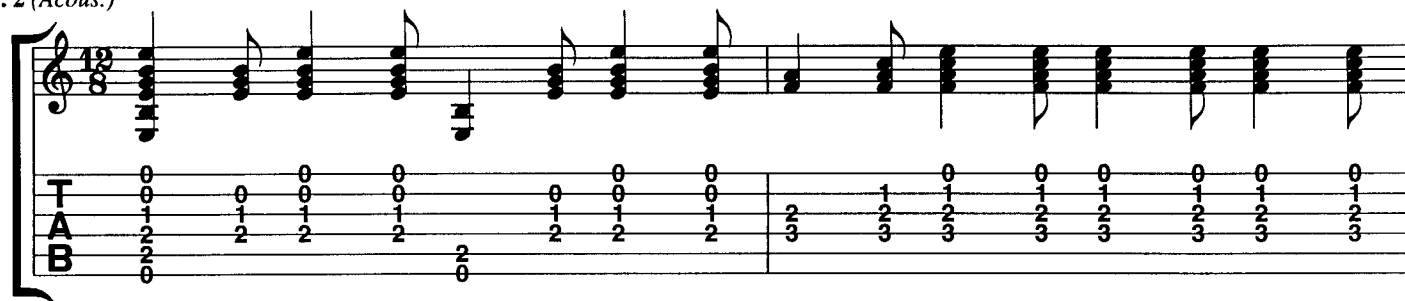
Words and Music by  
JOE ELLIOTT

Intro: Rhy. Fig. 1  
Em

Fmaj7



Gtr. 2 (Acous.) Rhy. Fig. 1A

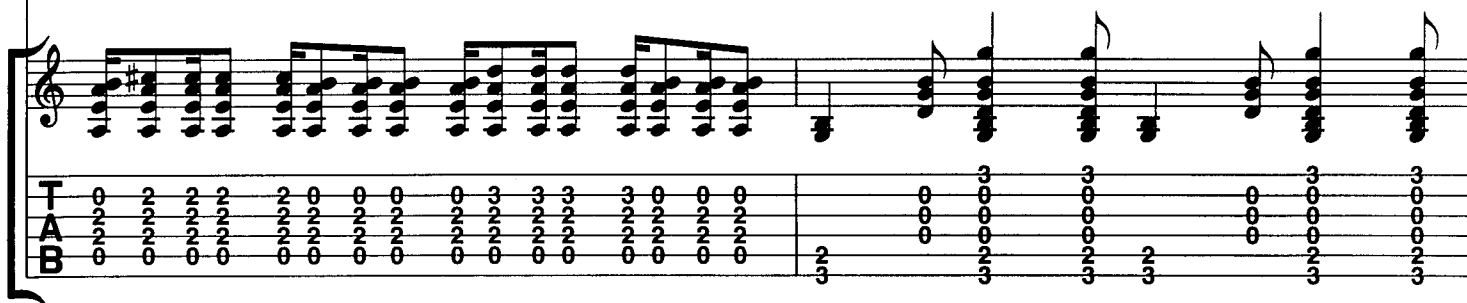


Asus2 A Asus2 Asus Asus2 G (end Rhy. Fig. 1)



1. I am

(end Rhy. Fig. 1A)



Verses 1 & 2:

w/Rhy. Figs. 1 (Gtr. 1) & 2 (Gtr. 2)

Em

Fmaj7

Asus2 A Asus2 Asus

Asus2



bad,

I am e - vil,

I am win - ter,

I am

2. rise,

I will take you,

I will break you,

nev - er let you

G

Em

Fmaj7



pain.  
go.

I'll mess up your life,  
I'll shoot through your veins,

I'll beat up your wife,  
I'll drive you in - sane,

I'll lose all your  
I'll poi-son your

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Asus2 A Asus2

Asus

Asus2

G

friends,  
breath,and I'll win in the end.  
and I'll love you to death.So  
So

## Chorus 1:

Rhy. Fig. 2

(end Rhy. Fig. 2)

Dm

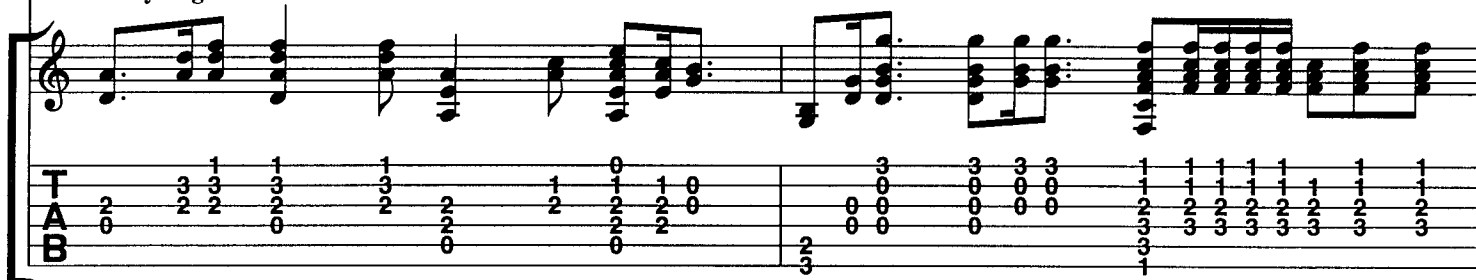
Am

G

F

you  
youplay the jo-ker,  
be the jo-ker,and I'll  
and I'llplay the clown,  
be the clown,and I'll  
and you'll

Gtr. 2 Rhy. Fig. 2A



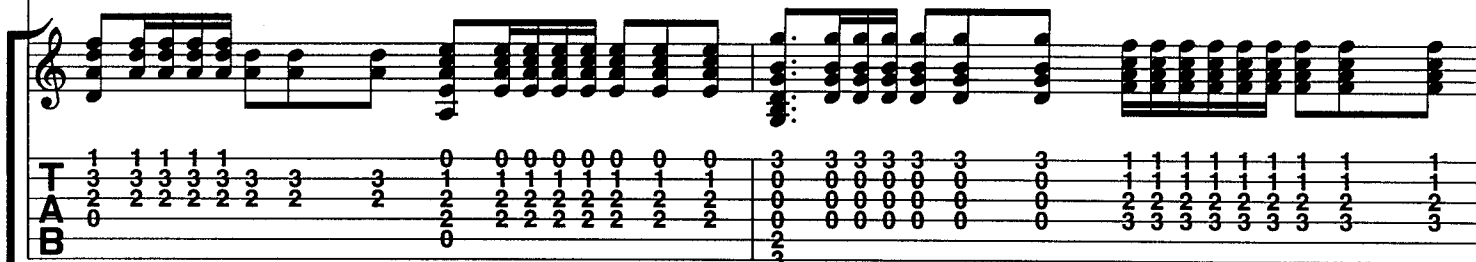
w/Rhy. Fig. 2 (1 1/2 times)

Dm

Am

G

F

laugh  
laughwhile you're up there,  
when you're up there,and I'll laugh  
but you'll crywhen you're down.  
when you're down.Though your  
Though your

Dm

Am

G

screams  
screamsbreak the si-lence,  
break the si-lence,oh, they won't  
oh, they won'tmake a  
make a

(end Rhy. Fig. 2A)





Am G

TAB

13 15 13 10 12 8 5 7 5 8 5 5 8 5 8 5 7 5 7

Am G

TAB

5 4 7 7 10 12 13 10 12 10 12 5 3 3 0 1 0 3 1 1 2

### Guitar Solo 2:

w/Rhy. Fig. 3 (Gtr. 1) 4 times

Gtr. 2 Am

G Am G

TAB

1 1 1 1 1 1 1 3 3 3 3 3 5 5 5 5 6 6 6 6 8 8 8 6 0 7 5 7 5 5 7 7 7 5 5 7 5 3 5 3 5 7

Am G Am G

TAB

5 7 5 5 7 5 7 7 7 8 7 5 5 0 3 0 3 5 5 5 3 8 7 10 8 7 8 8 10 10 8 9 9

Oh, \_\_\_\_\_ so

let ring

### Chorus 3:

w/Rhy. Fig. 2 (Gtr. 1) 2 1/2 times

w/Rhy. Fig. 2A (Gtr. 2)

Dm Am G F

TAB

you play the jo - ker, and I'll play the clown, \_ and I'll



# ONLY AFTER DARK

Words and Music by  
MICK RONSON

Moderate rock ♩ = 138  
Gtrs. 1, 2 and 3

*f* *\*fdbk.*

**Gtr. 1**

*fdbk.* *\*Gtr. 1 only*

**Gtr. 2**

*fdbk.* *vib. w/bar* *A.H. (8va)* *A.H.* *(Gtr. 2 out)*

**Gtr. 3**

*harm. (8va)* *w. vib/bar harm.* *A.H. Pitch: D* *(Gtr. 3 out)*

*A5*

*A5*

I, \_\_\_\_\_ I feel my spir - it fly, \_\_\_\_\_

**Gtr. 1** *Rhy. Fig. 1*

*P.M.* *P.M.* *P.M.* *P.M.* *P.M.* *P.M.*

E5

F#5

on - ly af - ter dark. Ah. \_\_\_\_\_

(end Rhy. Fig. 1) Rhy. Fig. 2

P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . . P.M. . . . .

TAB

2	2	2	2	4	0	0	2	2	2	4	0	0	2	4	4
0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	2

E5

F#5

(Ah. \_\_\_\_\_)

(end Rhy. Fig. 2)

P.M. . . . . P.M. . . . . P.M. . . . . P.M.

TAB

2	2	2	2	4	0	0	2	4	4	4	0
0	0	0	0	0	0	0	0	0	2	2	0

w/Rhy. Fig. 1 (Gtr. 1)

A5

I, \_\_\_\_\_ I kiss the world good - bye, \_\_\_\_\_

w/Rhy. Fig. 2 (Gtr. 1)

E5

F#5

E5

on - ly af - ter dark. Ah. \_\_\_\_\_

w/Rhy. Fig. 1 (Gtr. 1)

F#5 A5

(Ah. \_\_\_\_\_) Night, \_\_\_\_\_ With the cit - y lights, \_\_\_\_\_

Gtr. 4 (Acoustic) Rhy. Fig. 3

*mf* hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_

T																			
A	2	2	2	(2)	2	2	(2)	2	2	(2)	2	(2)	2	(2)	2	(2)	2	(2)	2
B	0	0	2	0	0	2	0	0	2	0	0	2	0	0	2	0	0	2	0

w/ Rhy. Fig. 2 (Gtr. 1)

E5

on - ly af - ter dark.

(Gtr. 4 out) (end Rhy. Fig. 3)

hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_

T																			
A	2	2	2	(2)	2	2	(2)	2	2	(2)	2	(2)	2	(2)	2	(2)	2	(2)	2
B	0	0	2	0	0	2	0	0	2	0	0	2	0	0	2	0	0	2	0

w/Rhy. Fig. 1(Gtr. 1) and 3 (Gtr. 4)

F#5 E5 F#5 A5

Ah. \_\_\_\_\_ Run, \_\_\_\_\_

(Ah. \_\_\_\_\_)

*f grad.sl.*

T																			
A																			
B																			

w/Rhy. Fig. 2 (Gtr. 1)  
E5 (Gtr. 4 out)

like a run - a - way, \_\_\_\_\_ on - ly af - ter dark. \_\_\_\_\_  
(Gtr. out)

F#5 E5 F#5  
Ah. \_\_\_\_\_ (Ah. \_\_\_\_\_)

Gtr. 5

*f* 1 9 11 (11)

TAB

Bridge:

D5 7

Won't \_\_\_\_\_ you dis - ap - pear \_\_\_\_\_

Gtr. 1 and 4

Rhy. Fig. 4

P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . . P.M. . . .

TAB

Gtr. 5

(Gtr. 5 out)

TAB

(1)



A5

in - to mid - night a - gain. — Why don't you come? — Why won't you come? —

(end Rhy. Fig. 4)

P.M. — — — P.M. — — — P.M. — — — P.M. — — — P.M. — — — P.M. — — —

TAB

3 3 3 5 2 2 2 4 2 2 2 4 2 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Why won't you fly, — fly, fly — with me? — Sweet —

w/Rhy. Fig. 4 (Gtrs. 1 and 4)  
D5

P.M. — — — P.M. — — — P.M. — — — P.M. — — —

TAB

2 2 2 4 2 2 2 4 2 2 2 4

0 0 0 0 0 0 0 0 0 0 0 0 0 4

in - no - cent fate, — will be our com - pa - ny. —

w/Rhy. Fig. 1 (Gtrs. 1 and 4)

A5

To Coda ⊕

(Gtr. 4 out)

Ah. — Ah. — Ah. —

Gtr. 5

*f*

TAB

9 9 9 (9)

x x x x

w/Rhy. Fig. 2 (Gtr. 1) 2 times

E5

F#5

E5

F#5

A.H. (8va)  
 Gtr. 2  
 mf  
 A.H.  
 T A B  
 9 (9) (9)

A.H. Pitch: E

Gtr. 3  
 harm. (8va)  
 mf  
 harm.  
 T A B  
 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

Gtr. 5  
 T A B  
 9

Gtr. 6  
 f  
 P.M.  
 P.M.  
 P.M.  
 T A B  
 9 9 9 (9) (9) 7 7 0 7 0 0 7 7 0 7 (9) (9) (9) (9)

E5 F#5 E5 F#5

Ah. Ah.

loco (Gtr. 2 out)

w/wah-wah

harm. 8va (Gtr. 3 out)

harm. 8va

harm.

(2.25) 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

(Gtr. 5 out)

fbk. (8va) (Gtr. 6 out)

\*trem. bar

P.M. P.M.

w/echo trail

TAB

5 5 X X 5 6 X 7 (7) (7) 0 7 5 X 5 7 X 7 (7)

9 9 9 9 9 (9) (9) X 7 (7) (7) (7) (7)

7 7 7 7 7 7 7 7 7 7 7 7

0 0

Verse 2: w/Rhy. Fig. 1 (Gtr. 1)

A5

We at the plant re - main,

— )

TAB

9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7

0 0

w/Rhy. Fig. 2 (Gtr. 1)

E5

F#5

on - ly af - ter dark. Ah. \_\_\_\_\_

\*Gtr. 7 (distorted vibes arranged for guitar)

Rhy. Fig. 5

*f* hold - - - - -

TAB 12 9 12 (12)

\*w/echo

w/Rhy. Fig. 1 (Gtr. 1)

E5

F#5

A5

Moon, (Ah. \_\_\_\_\_)

Gtr. 5

(Gtr. 5 out)

*f*

TAB 5 12 13 14 16 (16) 4

Gtr. 7

(end Rhy. Fig. 5)

(Gtr. 7 out)

TAB (12)

sim - ple as can be, on - ly af - ter dark, -

w/Rhy. Fig.'s 2 (Gtr. 1) and 5 (Gtr. 7)

E5

F#5

E5

Oh yeah. (Ah. \_\_\_\_\_)

Gtr. 5

*f*

TAB 14 14 12 14

w/Rhy. Fig.'s 1 (Gtr. 1) and 3 (Gtr. 4)

F#5 A5 (Gtr. 7 out)

It's wrong \_\_\_\_\_ to feel so free \_

(Ah. \_\_\_\_\_)

TAB (14) (14) (14) 6

w/Rhy. Fig. 2 (Gtr. 1)

E5 (Gtr. 4 out)

on - ly af - ter dark. \_\_\_\_\_

Gtr. 7

*f* hold \_\_\_\_\_

TAB 12 9 12

F#5 E5 F#5

No. \_\_\_\_\_ Ah. \_\_\_\_\_ On - ly you, \_

(Ah \_\_\_\_\_)

Gtr. 7

TAB (12) (12) 9 12 (12)

Gtr. 5

*f* grad. bend  $\frac{1}{2}$  1

TAB 6 5 7 (7) (7)

A5

you do it to me, \_\_\_\_\_

(12)

(Gtr. 5 out)

0

w/Rhy. Fig. 2 (Gtr. 1) E5 (Gtr. 4 out)

on - ly af - ter dark. \_ Uh. \_ Ah. \_

Gtr. 7

*f* hold

12 9 12 12 9 12 (12) 9 9 12 12 9 12

D.S.  $\frac{S}{C}$  al Coda

A.H. 8va (Ah. \_)

Gtr. 5

*f* A.H. trem. bar (Gtr. 5 out)

9 7 9 9 (9) (9)

Gtr. 7 A.H. Pitch: E (Gtr. 7 out)

hold

(12) 12 9 12 (12) 9 7 9 (9)

⊕ w/Rhy. Fig. 2, Gtr. 1  
Coda E5

F#5 E5 F#5

Ah. \_\_\_\_\_ Ah. \_\_\_\_\_

Gtr. 2

*f*

w/wah-wah pick sl. vib. w/bar trem bar harm. (15ma)

TAB 7 (7) X X X 0 0 (0) (0) 3.75

Gtr. 3

harm. 8va mf harm. 8va

harm. harm.

TAB 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

Gtr. 5 (Gtr. 5 out)

TAB 9

Gtr. 6

*f* P.M. \*P.M. P.M.

TAB 9 9 9 9 (9) (9) 9 9 9 9 (9) (9) 7 7 7 7 0 7 (7) (7)

\*P.M. applies to ⑥ only

E5 F#5 E5 F#5

Ah. Ah.

*loco*

Gtr. 2

grad. dive w/bar

1 15 15 (15) 15 (15) (15) 17 (end Rhy. Fig. 6)

Gtr. 3 Rhy. Fig. 6

harm. (8va) harm. (8va)

harm. harm.

TAB

(2.25) 2.75 2.5 (2.5) (2.5) 2.75 2.5 (2.5) 2.25

Gtr. 6

P.M. P.M. P.M. P.M. \*P.M. P.M.

TAB

9 9 9 9 9 (9) (9) 9 9 9 9 9 9 9 9

7 7 7 7 7 (7) (7) 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*P.M. applies to ⑥ only

w/Rhy. Fig. 6, Gtr. 3 (3 times)

E5 F#5 E5

Ah.

Gtr. 2

P.M.

TAB

7 7 (7) 7 9 9 11 11 (11)

Gtr. 6

P.M. P.M. P.M. \*P.M. P.M. P.M. P.M.

TAB

9 9 9 9 9 9 9 9 9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*P.M. applies to ⑥ only



F#5 E5  
 Ah.  
 trem. bar hold  
 1 1 1 1 1 1 1 1  
 15 14 15 14 15 14 15 14 15 15 15 14 15 14  
 (11) 9

F#5 E5  
 Ah.  
 1/4 P.M. P.M. P.M.  
 1/4  
 (9) (9) (7) (9) (7) 2 2 0 3 0 0 9 9 7 0 9 9 7 0

F#5 E5 F#5  
 Ah. Ah.  
 A.H. (8va) loco A.H. (8va)  
 A.H. 1 A.H.  
 (14) (14) 14 12 13 (13) (13)

A.H. Pitches: F#, E A.H. Pitch: D#

F#5 E5 F#5  
 Ah.  
 1/4 P.M. P.M. P.M.  
 1/4  
 (9) (9) (7) (9) (7) 2 2 0 3 0 0 9 9 7 0 9 9 7 0 (9) (9) (7) (9) (7) 2 2 0 3

E5 F#5

Ah. \_\_\_\_\_

15 (15) 12 15 12 14 12 15 12 15 12 14 12 15 12 15 15(15) (15)

P.M. P.M. P.M.

0 0 7 0 0 11 7 0 9 9 7 9 9 7 9 9 7 12

E5 F#5 Fade

Ah. \_\_\_\_\_

A.H. (15ma) loco

A.H.

13 14 13 14 12 14 12 11 12 11 12 11

A.H. Pitches: G

P.M. P.M. P.M.

0 0 7 0 0 11 7 0 9 9 7 9 9 7 9 9 7

# SHE'S TOO TOUGH

Words and Music by  
JOE ELLIOTT

Moderate rock ♩ = 135

Intro:

Gtr. 1\*

C2

G/B

G2/A

G5

N.C.(D/F#) (Em)

1. 2. 3.

A5 w/ad lib. vocal

hold ..... hold ..... hold ..... hold ..... hold ..

TAB: 3 0 0 2 0 0 0 0 3 2 0 2 2 (2) (2) (0)

\*"Clean" w/compression, stereo chorus and delay.

Gtr. 2 (distortion)

TAB: 3 2 0 3 2 0 2 2 (2) (2) (0)

4.

A5

Verses 1-4:

B5

E5

B5

1. Black stock - ings and a  
2. 3. 4. See additional lyrics

\*Add distortion.

pick sl.

TAB: 2 2 (2) (2) 4 4 4 4 0 0 2 2

high-heeled dress. \_\_\_\_\_ Good look-ing but her face is a mess. She's no

**Gtr. 1**

**TAB**

**Gtr. 2**

**TAB**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a vocal line and two guitar parts. The vocal line starts with the lyrics "an - gel..." and "Oh no!". The guitar parts are written in standard notation with a key signature of one sharp (F#) and a time signature of 4/4. The first guitar part includes a section labeled "A5" and a section labeled "1. 3.". The second guitar part includes a section labeled "P.M.". The tablature for the guitar parts is provided below the standard notation, showing fret numbers and string numbers.

**Vocal Line:**

an - gel... Oh no!

**Guitar Line 1:**

A5

1. 3.

**Guitar Line 2:**

P.M.

Asus A B5 | 2. 4. Asus A5

## Chorus 1 &amp; 2:

C5 G5 F5 C5 G5

She's \_\_\_\_ too \_\_\_\_ tough. \_ Can't help it, she just can't help it. She's \_\_\_\_ too \_

Gtr. 1 Rhy. Fig. 1 (end Rhy. Fig. 1) Rhy. Fig. 2

Gtr. 2 Rhy. Fig. 1A (end Rhy. Fig. 1A) Rhy. Fig. 2A

Gtr. 3 Rhy. Fig. 1B (end Rhy. Fig. 1B) 1st time only, 2nd time w/Rhy. Fig. 1B



A5

7 7 9 (9) 7 9 7 9 8 9 8 9 7 9 7 6 7 5 12

A.H. A.H. A.H. 1/2

B5

5 8 7 6 7 6 7 7 (7) 7 (7) 16 16 16 16 (16) 16 16 16 16 (16) 16 16 16 16 (16) 16 14 14 14 14 (14) 14

8va

16 0 9 7 7 10 16 16 19 16 16 21 16 16 19 16 16 21 16 16

A5

16 19 16 16 21 16 16 18 20 (20) 24 10 (10) 16

pick sl.

8va

1/2

TAB

#### Chorus 4:

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) 3 1/2 times

C5 G5 F5

She's \_\_\_\_\_ too \_\_\_\_\_ tough. \_ Can't help it, she just can't help it.

1/2 gradual pick sl.

TAB

C5 G5 F5

She's \_\_\_\_\_ too \_\_\_\_\_ tough. \_ Can't help it, she just can't help it.

C5 G5 F5

She's \_\_\_\_\_ too \_\_\_\_\_ tough. \_ Can't help it, she just can't help it.

Gtr. 3 tacet 2 measures

C5 G5 F2 C/E Gsus C2 G

She's \_\_\_\_\_ too \_\_\_\_\_ tough!

Gtr. 1 (clean)

Gtr. 2

hold hold hold hold hold

TAB





tough. — Can't help it she just can't help it.

T A B

She's — too — tough. —

T A B

Can't help it, she just can't help it.

T A B

*Verse 2:*

Love loaded, she's got plenty to spare.  
 She'll pull your trigger if only you dare.  
 She's no angel...  
 Oh no.  
 (To Chorus 1:)

*Verse 3:*

Hand off, well, it's Catch 22.  
 You can't touch if she can't have you.  
 She's no angel...  
 Oh no.

*Verse 4:*

Whiplash! Give you six of the best.  
 Lay back let her mind do the rest.  
 She's no angel...  
 Oh no.

(To Chorus 2:)

# RIDE INTO THE SUN

Words and Music by  
S. CLARK, P. COLLEN,  
J. ELLIOTT and R. SAVAGE

Moderate rock ♩ = 138

Piano intro.

Gtr. 1

Intro:

N.C.(E5)

E5

D5

Rhy. Fig. 1

9

**TAB**

17 0 7 0 0 7 0 5

N.C.(G)

(E5)

E5

D5

N.C.(G)

(E5)

**TAB**

(7) 7 9 9 7 (7) 7 (5) 5 3 2 5 0 (0) 0 0 0 0 5 (5) 5 3 2 5 0

D5

N.C..(G)

(E5)

E5

G5

**TAB**

(0) 0 9 9 7 (7) 7 (5) 5 3 2 5 0 (0) 0 9 9 7 12 12 10

(end Rhy. Fig. 1)

(Gtr. 1 out)

E5

**TAB**

(12) 12 (12) 12 (10) 10 3 2 5 5 4 7 3 2 5 5 4 7 3 2 5 5 4 7 2 2 0



A5 N.C.(G) (E5)

foot to the floor. \_ Such a hard \_ ride, \_ rid - in' in - to \_ the sun.

P.M.

TAB

(7) 7 7 X 7 7 (7) 7 7 7 7 2 (2) 2 2  
(5) 5 5 X 5 0 5 (5) 5 5 5 5 0 (6) 0 0 3 2 5 0

E5 D5 N.C.(G) (E5) E5 D5

Shoot - in' in, \_ got - ta

Rhy. Fig. 3

P.M. P.M. P.M.

TAB

(9) 9 7 (7) 7 (9) 9 7 (7) 7  
(0) 0 0 0 0 7 (5) 5 3 2 5 0 (0) 0 0 0 0 7 5

N.C.(G) (E5) E5 D5

tick - et to ride. \_ Mov - in' out, \_ this is no place to hide \_ when you're rid -

P.M. P.M.

TAB

(7) 7 9 9 7 (7) 7 7 7 7 7  
(5) 5 7 7 7 (5) 5 5 5 0 5 7 5

A5 N.C.(G) (E5) E5 D5

in', \_ rid - in' in - to \_ the sun.

P.M. P.M. P.M.

TAB

(7) 7 7 7 7 2 (2) 2 2  
(5) 5 5 5 5 0 (6) 0 0 3 2 5 0 (0) 0 0 0 7 0 5

$\Sigma$  Bridge:

G5

A

G5

(end Rhy. Fig. 3)

We're gon - na make it

bab

y, \_\_\_\_\_

vib. w/bar

(Gtr. 2 out)

\*Gtr. 2

\*on D.S. only

A

G5

A

so step in - side. \_\_\_\_\_

And if we make it

bab -

vib. w/bar

To Coda  $\oplus$ 

B

y, \_\_\_\_\_

(a) we're .. gon - na ride... \_\_\_\_\_

(In - to the sun...)

f

\*vocal w/echo

15

2. *Guitar Solo:*  
w/Rhy. Fig. 2 (Gtr. 1)

[illegible]

The second system of the musical score for 'The Wind' consists of a treble clef staff and a tablature staff. The treble staff contains a melodic line with a key signature of one sharp (F#) and a 2/4 time signature. It features a sixteenth-note triplet, a quarter note, and an eighth-note triplet. Above the staff, the notes are labeled with fret numbers: N.C.(G) and (E5). The tablature staff, labeled 'TAB' on the left, shows the corresponding fret numbers: 12 13 14 12 13 14 12 14, followed by a measure with 12 12, (9), (2), and 4. The system concludes with a double bar line.

*D.S.  $\text{\textcircled{S}}$  al Coda*  
G5

A.H. (8va) A.H.'s (8va) A.H.'s 1/2 A.H.'s -- 1  
 loco loco -2 1/2 -2 1/2 -1/2 -2 1/2 -8 1  
 w/bar -2 1/2 \* -1 w/bar 1 w/bar -2 1/2 \* -1/2 -2 1/2 -1/2 1  
 7 5 7 4 7 8 9 9 (9) (9) (9) (9) (0) 2 (2) (2) (2) 0 -8 15  
 A.H. Pitches: F#, F# A.H. Pitches: F#, G# \*Flutter w/bar \*w/ bar depressed 1/2 step

[illegible]

*Outro (Chorus):*  
**w/Rhy. Fig. 1 (Gtr. 1)**

N.C.(E5) E5 D5 N.C.(G) (E5) E5 D5

Ride, \_\_\_\_\_ ride in - to the sun. \_\_\_\_\_

N.C.(G) (E5) D5 N.C.(G) (E5)

Yeah, ride in - to the sun. \_\_\_\_\_ Just ride in - to the sun. \_\_\_\_\_

E5 G5 N.C.(G) (A) 2

\_\_\_\_\_ (hun) \_\_\_\_\_ Yeah! \_\_\_\_\_

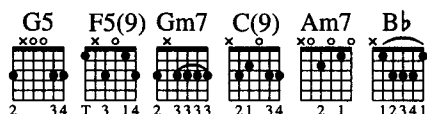
*Verse 2:*

Burn it up, we're gonna cruise.  
Kick down, nothin' to lose  
When you're ridin', ridin' into the sun.  
A hot shot, hooked on the street.  
I'm in love, got the fire in me.  
When I'm ridin', ridin' into the sun.  
(To Bridge:)



# MISS YOU IN A HEARTBEAT

(Electric Version)



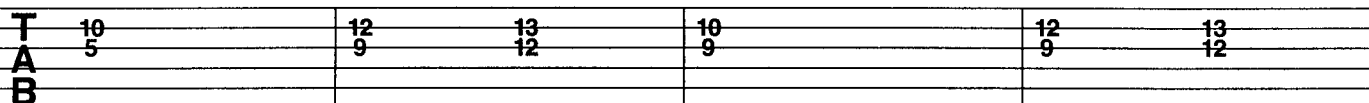
Slowly ♩ = 66

Intro:

Words and Music by  
PHIL COLLEN

\*Gtr. 1

\*Gtr. 2  
*pp*



\*Gtr. 3

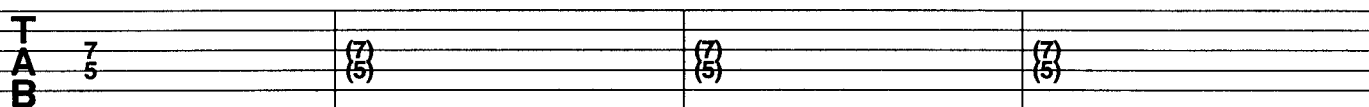
Rhy. Fig. 1A

(end Rhy. Fig. 1A)

\*Gtr. 4  
*pp*

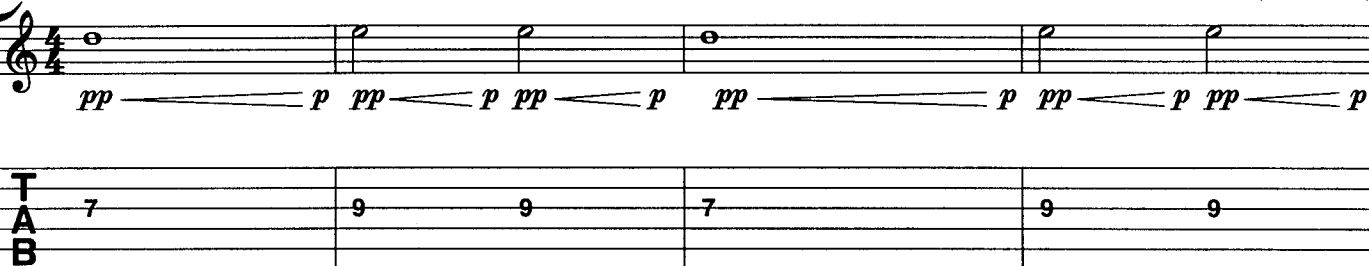
Rhy. Fig. 1B

(end Rhy. Fig. 1B)



\*Gtr. 5

(Gtr. 5 out)

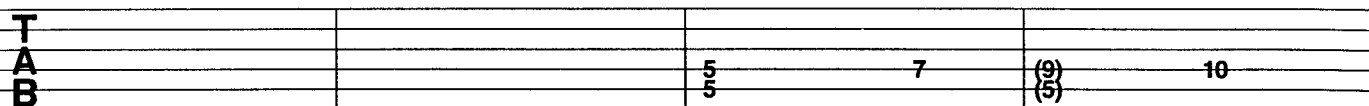


\*Gtrs. 6 and 7

Gtr. 6

Gtr. 7  
*mp*

*mf*



\*Gtrs. 1-7 utilize E-bow throughout to achieve sustain

w/Rhy. Figs. 1A (Gtr. 3) and 1B (Gtr. 2) (2 times)

Gtr. 1

*mf* Gtr. 2

*fdbk.* (8va) *loco* *fdbk.* (8va) 1. I be -

Gtr. 6 *f*

*mf* Gtr. 7

*mp*

TAB 13 12 10 13 12 8 10 (5)  
9 7 5 9 7 5

TAB 10 12 (12) (12) (12)  
3 5 (5) (5) (5)

Verse 1:

w/Rhy. Figs. 1A (Gtr. 3) and 1B (Gtr. 4)

(Gtrs. 3 and 4 out)

C(9)

G5

N.C.(F5 (6))

C(9)

G5

lieve

(a)that there's some-thing deep in - side

that should - n't be from time to time

Gtr. 1

(Gtr. 1 out)

Gtr. 2

(Gtr. 2 out)

TAB

Gtr. 6

(Gtr. 6 out)

Gtr. 7

(Gtr. 7 out)

TAB

\*Gtr. 8

*mf*

hold

TAB

\*compressed clean w/chorus and delay

Am7 C(9) G5 N.C.(F5 (6))

I sure \_ found out, \_ \_ \_ \_ \_ though love \_ was \_ such a crime. \_ \_ \_

hold \_ \_ \_ \_ \_

TAB

C(9) G5 Am7

The more \_ you care, \_ \_ \_ \_ \_ the more \_ you fall. \_ \_ \_ \_ \_

(Gtr. 8 to slashes)

TAB

### Pre-Chorus 1 and 2:

G5 F5(9) Gm7 F5(9)

Gtr. 8

No \_ need to \_ wor - ry, \_ \_ \_ \_ \_ no need to turn \_ a - way, \_ 'cause it don't \_ mat -

Gtr. 6

mf

TAB

12 (12)



Am7

C(9)

G5

Am7

F5(9)

miss you right a-way. \_\_\_\_\_ (Ooh, \_\_\_\_\_ I miss you in a heart beat.) 'cause it ain't

TAB 14 10 12 14 10

-1/2 -1/2 -1/2 -1/2-1/2  
trem. bar  
-1/2 -1/2 -1/2 -1/2-1/2

TAB 2 2 0 (2) (2) (0) (2) (2) (0) (2) (2) (0) 3 3 3 2 10 (10) 10 (10) 8 (8)

hold hold hold hold

TAB 10-12 8-10 12 10 10 12 10 8 8 8 10 8 10 10-12 8-10 12 10 6 8 6

*To Coda*  $\oplus$

**(end Rhy. Fig. 2B)**

C(9)	G5	C(9)	G5	C(9)	G/B	Am7	(Gtr. 8 to notation)

love \_\_\_\_ if it don't \_ feel \_ that way. \_ 2. When we  
(Oh. \_\_\_\_\_)

Grtr. 1 (end Rhy. Fig. 2A) (Grtr. 1 out)

Gtr. 10

(end Rhy. Fig. 2D)

(Gtr. 10 out)

hold

hold

TAB

8 8 10 8 10 8

8 8 8 8 (8) (8)

Gtr. 11

(Gtr. 11 out)

*f* hold -----



N.C.(F5(6)) C(9) G5 Am7

eas - y to walk a - way. \_\_\_\_\_ I keep the faith \_ and there's a rea - son why. \_\_\_\_\_ Yeah. \_\_\_\_\_

*fdbk.* *fdbk.* *fdbk.* *fdbk.* *fdbk.* *fdbk.* (Gtr. 1 out)

*pp* *p* *mp* *mf*

T 13(13) 15 13 (13) 15 13(13)15 13 (13) 15 13(13)15 13 (13) 15

A 14 14 14 14 14 14 14 14 14 14 14 14

B

(Gtr. 2 out)

8 8 8

*p* (Gtr. 3 out)

T 9 (9) (9)

A 10 (10) (10)

B

(Gtr. 4 out)

8 8 8

*p* (Gtr. 7 out)

T 5 (5) (5)

A 5 (5) (5)

B

hold ..... J

T 3 5 3 3 3 3 3 3 3 3 3 3

A 3 5 3 3 3 3 3 3 3 3 3 3

B 3 5 3 3 3 3 3 3 3 3 3 3





Coda

Am7

G5

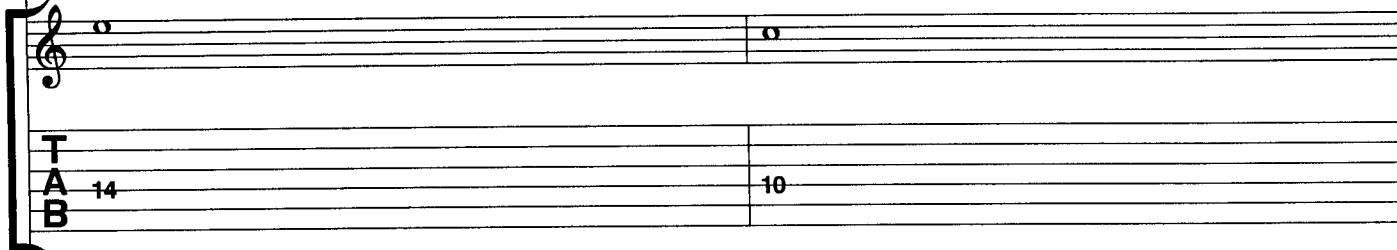
F5(9)

G5

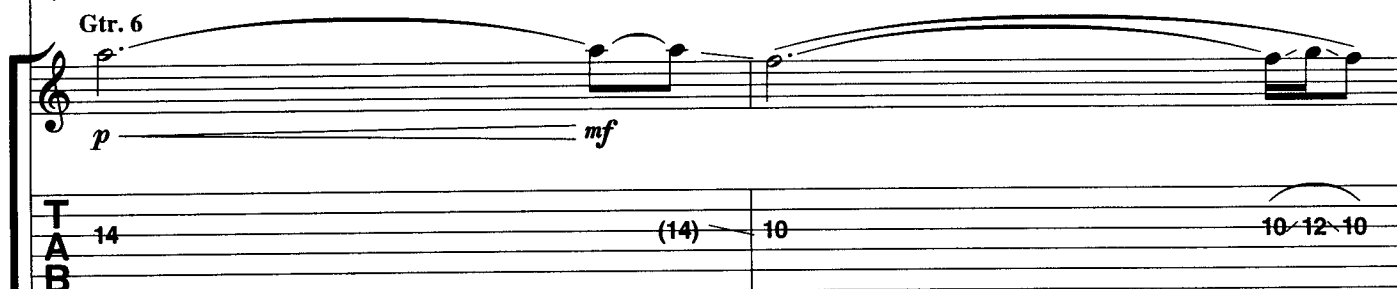
Gtr. 8

*mf*

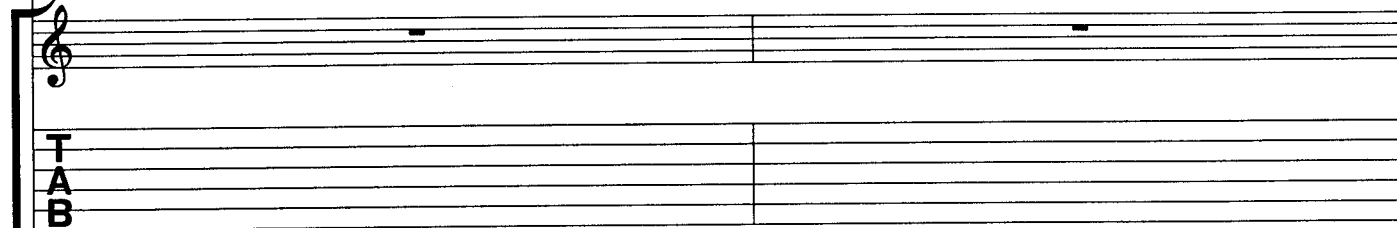
Gtr. 1



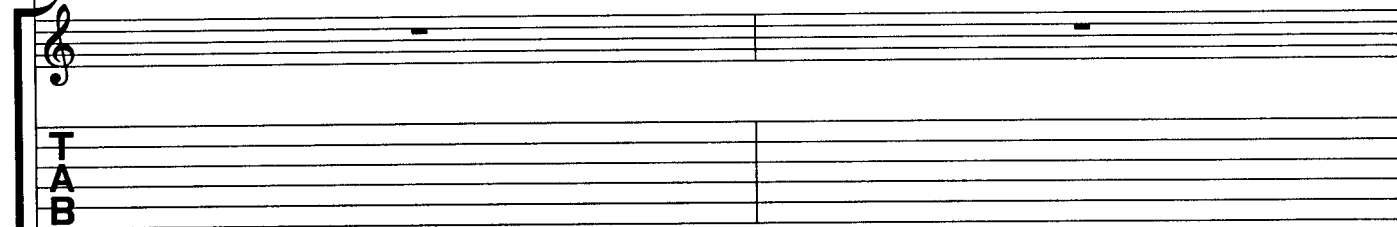
Gtr. 6

*p**mf*

Gtr. 9



Gtr. 11



\*Gtr. 12

*mf*

P.M..J

P.M..J

P.M.....J

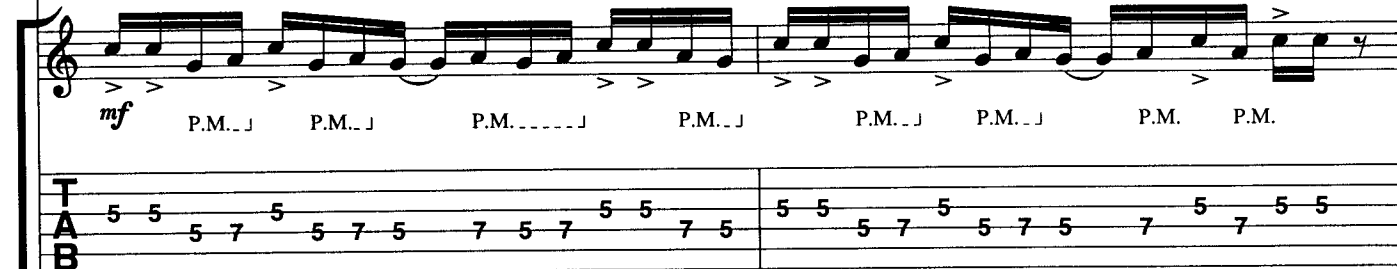
P.M..J

P.M..J

P.M..J

P.M.

P.M.



\*compressed clean w/chorus and delay

Am7

G5

F5(9)

G5

'cause I'd do 'bout an - y - thing \_\_\_\_\_ for some - one like... \_ I'm read - y for you. \_

(Gtr. 1 out)

TAB 14 10 12

(Gtr. 6 out)

TAB 14 (14) 10 7

*mf*

TAB 3 3 3 3 3 3 3 3

*f*

TAB 12 12 0

(Gtr. 12 out)

P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. \_ \_ \_ P.M. P.M. \_ \_ \_

TAB 5 5 5 7 5 5 7 5 7 5 5 5 5 5 5 8

Am7

**Gtr. 11**

**Gtr. 11**

A.H.  
(8va)

*local*

A.H.  
(8va

(8va,

A.H.  
(8va)

(8va)

*trem. bar*

*trem. bar*

A.H.

A.H.

A.H.

**T  
A  
B**

**T  
A  
B**

A.H. Pitch: F#

A.H. Pitch: D

**Gtr. 9**

T  
A  
BT  
A  
B

C(9)

G5

Am7

A.H.  
(8va)

(8va)

*loc*

A.H.

*grad. dive w/bar*

Page 1 of 1

5

P.M. \_ \_ \_ \_ \_

A.H. Pitch: E

T	
A	
E	

T	
A	
E	

G5 F5(9) Bb F5(9)

Gtr. 11

TAB

14 12 12 12 12 14 12 12 10 7 10 12 9 10 12 9 10 12 10 12 13 10 12 13 10 12 12 13

P.M. P.M.

Gtr. 13

*mf*

P.M.

TAB

10 8 10 8 10 7 9 10 7 9 10 8 10 10 10 7 9 7

Gtr. 9

TAB

10 10 8 (10) 3 (10) 3 (8) 1 10 10 8 (10) 7 (10) 7 (8) 5

\*this portion of phrase repeated w/echo device and heard displaced by one beat.

C(9) G5

(8va)

TAB

10 12 13 15 (15) 15 15 (15) 10 22 (22) 20 22 22 (22)

\*\* (8va)

(Gtr. 13 out) loco

TAB

10 12 12 12

TAB

10 12 12 12

\*\*rapidly tap strings w/pick over neck pickup and move toward nut.

## Chorus:

w/Rhy. Figs. 2A-D, Gtrs. 1, 8, 9 and 10 (2 times)

C(9)

G5

Am7

F5(9)

C(9)

G5



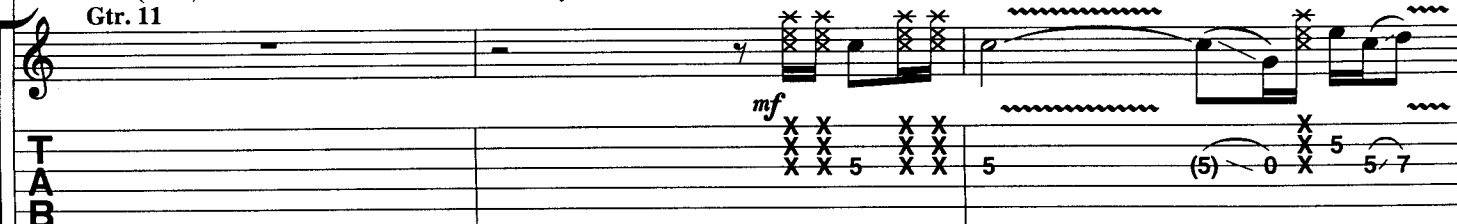
(Ooh, \_\_\_\_

I miss you in a heart-beat.)

Ooh. \_\_\_\_

I \_\_\_\_

Gtr. 11



Am7

C(9)

G5



miss you right a-way. \_\_\_\_

(Ooh, \_\_\_\_

I \_\_\_\_



Am7

F5(9)

C(9)

G5



miss you in a heart-beat.)

It ain't

love \_\_\_\_

if it don't \_\_\_\_

(Ooh. \_\_\_\_)



C(9)

G5

C(9)

G5



feel that way. \_\_\_\_

Yeah. \_\_\_\_

Ba-by, \_\_\_\_

ba-by, \_\_\_\_

(Ooh, \_\_\_\_)

I \_\_\_\_



hold vib. w/bar

Am7 F5(9) C(9) G5

miss \_ you \_ in a heart - beat.) Oh \_ yes, \_ and \_ yeah \_ I

(Ooh. \_ \_ \_ \_ \_)

\* hold \_ \_ \_ \_ \_

T 12 13 12 13 17 17 18 17 17 20 17 17 18 17 17

A 12 12 12 12 17 17 19 17 17 17 17 17 19 17 17

B 12 12 15 15 17 17 17 17 17 17 17 17 17 17 17

\*Both notes vib.

Am7 C(9) G5

miss you right a-way.

(8va)

A.H. 15vb loco

grad. bend

TAB

20 (20) (20) 20 20 (20) 7 (7) 5 7 1 1/2

A.H. Pitch:G

17 1

Am7 F5(9) C(9) G5

miss \_ you \_ in a heart Don't you know it ain't love, \_\_\_\_\_ ) it ain't love \_ 'till it  
- beat. ) (Ooh. \_\_\_\_\_ )

A.H. A.H.'s  
(8va) loco (8va)

loco

A.H. A.H.'s

TAB

5 3 3 5 (5) 5 5 5 5 7 (7) 5

C(9) G5

feels that way. — No. No. (Ooh, — Oh, — I

TAB 5 (5) 5 7 9 8 9 8 10 10 13 13 15 (15) (15)

Am7 F5(9)

miss you in a heart — can't you feel my beat.)

8va —

TAB 12 13 15 12 13 15 13 12 12 13 15 17 15 12 13 15 13 13 15 17 13 13 15 15 15 15 15 15 17 20 20 20

C G5 Am7 Fade

heart beat? — Yeah — it's some - thin' deep — in - side — ba - by. —

(8va) — (Ooh. —)

loco

grad. bend grad. bend

TAB 20 20 20 12 10 10 7 5 8 5 7 (7) 5 7 5 5 5 7

# I WANNA BE YOUR HERO

Slowly ♩ = 91

Intro:

Gtr. 1 (12 string) Rhy. Fig. 1

Dm



Words and Music by  
S. CLARK, P. COLLEN, J. ELLIOTT,  
R.J. LANGE and R. SAVAGE

C B♭ play 3 times  
(end Rhy. Fig. 1)

hold

0 2 3 0 1 3 0

Gtr. 2 (Electric\*) Rhy. Fig. 1A

(end Rhy. Fig. 1A)

3 2 0 1 3 1 0 0 1 3 3

\*w/o distortion.  
w/Delay, compression and chorus.

Gtr. 3 (12 string) Rhy. Fig. 1B

(end Rhy. Fig. 1B)

hold

0 2 3 2 0 2 3 0 3 3 1

w/Rhy. Figs. 1 (Gtr. 1), 1A (Gtr. 2) & 1B (Gtr. 3) (5 times)

Dm C B♭ Dm C B♭

I wan - na be your he - ro. I'll be a

Dm C B♭ Dm

trick of the light. I wan - na be your he - ro.

C B♭ Dm C B♭

I'll be your heat in the night.



Faster ♩ = 130

Verse 1:

Gtr. 4\* Dm

Bb5

Dm

Bb5

\*Double tracked w/distortion

D5

Bb5

D5

Bb5

Hold

D5

C5

Bb5

tight,

'cause I like what I see.

You ex -

Gtr. 2

Rhy. Fig. 2

(end Rhy. Fig. 2)

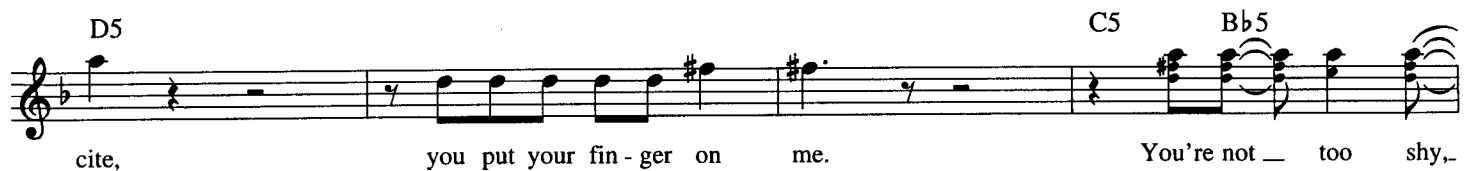
Gtr. 4

Rhy. Fig. 2A

(end Rhy. Fig. 2A)

w/Rhy. Figs. 2 (Gtr. 2) &amp; 2A (Gtr. 4) 3 times

D5 C5 Bb5



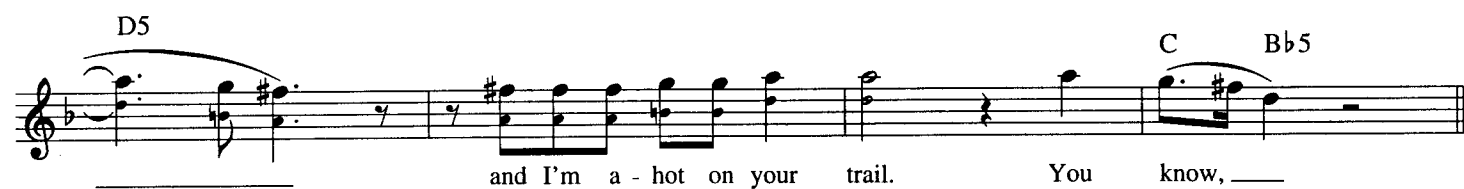
cite, you put your fin - ger on me. You're not — too shy, \_

D5 C Bb5



you put a sting in my tail. A mag - ic ride, \_

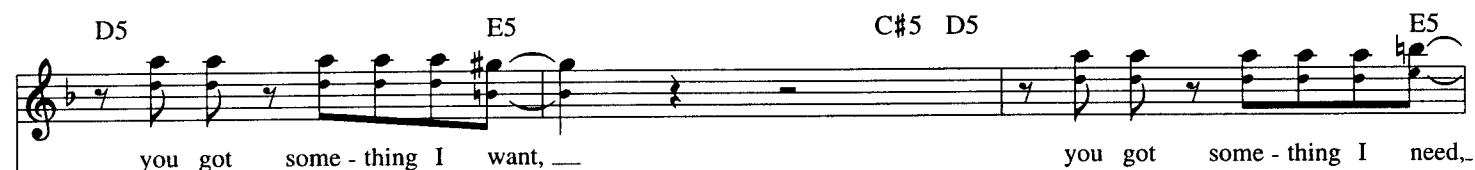
D5 C Bb5



and I'm a - hot on your trail. You know, \_

*Pre-Chorus 1:*


D5 E5 C#5 D5 E5



you got some - thing I want, \_ you got some - thing I need, \_

Gtr. 4

Rhy. Fig. 3A

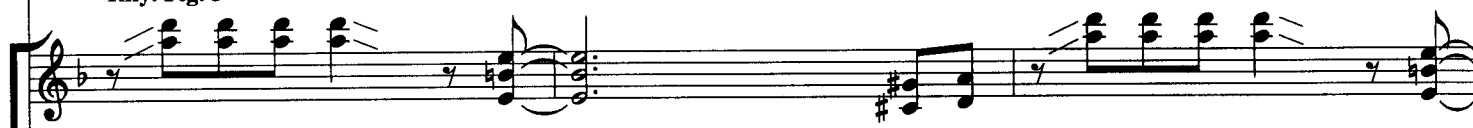


hold .....

T	9 9 9 9	0 3 2 3 2 3	(3)
A	9 9 9 9	(9)	9 9 9 9
B			

Gtr. 2

Rhy. Fig. 3



T	10 10 10 10	9 9	(9)	10 10 10 10	9
A	10 10 10 10	(9)	(9)	10 10 10 10	9
B		7	(7)	6 7	7

C#5 D5

E5

yeah. — I've got some-thing to say. —

hold ..... hold .....

TAB (9) 0 3 2 3 2 3 (3) 9 9 9 9 (9) 0 3 2 3 2

TAB (9) (9) (7) 6 7 4 5 10 10 10 10 9 9 9 (9) (9) (7)

Verse 2:

D5 w/Rhy. Figs. 2 (Gtr. 2) &amp; 2A (Gtr. 4)

Eb5 D5 C5 Bb5 (G)

I'm on my way. — Hot licks,

(end Rhy. Fig. 3)

semi-harm. ....

TAB 8 7 5 3 3 (3) 3 3 3 3 3 3 5

C

Bb5

D5

on the tip of my tongue. E - lec - tric,

you turn your head - light on. You know, \_\_\_\_\_

C Bb5

*Pre-Chorus 2:*

w/Rhy. Figs. 3 (Gtr. 2) & 3A (Gtr. 4)

D5 E5 C#5 D5 E5 C#5 D5

you got some-thing I want, \_\_\_\_\_ you got some-thing I need, \_\_\_\_\_ yeah. \_\_\_\_\_

E5 Eb5 D5 C5 Bb5 (G)

I've got some-thing to say. \_\_\_\_\_ I'm on my way. \_\_\_\_\_ Ooo yeah, \_\_\_\_\_

*Chorus 1:*

G (F) (Eb) (F) G

Gtr. 5

\_\_\_\_\_ get up and go. \_\_\_\_\_ I wan-na be your he - ro,

*Rhy. Fig. 4*

Gtr. 4

hold ..... hold .....

TAB

3 4 5 3 4 6 6 5 6 3

*Rhy. Fig. 3A (var.)*

*Rhy. Fig. 4A*

Gtr. 2

P.M. ....

TAB

3 3 3 3 3 3 3 3 8 7 7 8 7 7 8 8 7 7 8 7 7 8

(F)

(Eb)

G

(F)

(Eb)

I'll be your trick of the light. — I wan-na be your

hold hold hold

TAB

P.M.

TAB

(F)

G

(F)

(Eb)

(F)

he - ro, (in) the heat of the night. —

Gtr. 4 (end Rhy. Fig. 4A)

hold hold

TAB

Gtr. 5 (end Rhy. Fig. 4)

(continued from slashes) hold

TAB

*Guitar Solo:*

D5

Bb5

D5

The image shows a musical score for two guitar parts, Gtr. 4 and Gtr. 6, with corresponding TAB notation.

**Gtr. 4:** The notation is in treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. There are two measures of rests labeled "P.M." (Palm Mute).

**Gtr. 6:** The notation is in treble clef with a key signature of one flat. It features a long, sustained note in the first measure, followed by a series of eighth and quarter notes with slurs. There are also two measures of rests labeled "P.M." (Palm Mute).

**TAB:** The TAB notation is provided for both parts. For Gtr. 4, the first measure has fret numbers 7, 5, 5, 5, 5, 5, 5. The second measure has 5, 5, 5, 3, 3. The third measure has 7, 5, 5, 5, 5, 5, 5. For Gtr. 6, the first measure has a long note on fret 17. The second measure has (17), 17, (17), 15. The third measure has 17, 14, (14). The fourth measure has a long note on fret 17.

**Gtr. 4** Bb5 D5 Bb5

-----P.M.-----

**TAB** 5 5 5 3 3 7 5 5 5 5 5 5 5 5 3 3

**Gtr. 2**

**TAB** 5 3 0 3 (3) 5 (5)

**Gtr. 6**

harm. (8va)

harm. vib.w/bar

**TAB** 15 15 15 (15) (0) 5 5 5 10 10 10 12 13 13 15 15

## Interlude:

Gtr. 4\*

Am

Gm

Gtr. 4 D5

Bb5

Gtr. 4 D5

P.M. ....

TAB

7 5 5 5 5 5 5 5 5 5 3 3 1 1

8 10 7 6

9 8 7 7

Gtr. 6

Am

tacet till end

TAB

13 13 15 15 12 12 13 10 10 11 11 8 8 10 6 6 8 8 5 5 6 8

(8)

Gtr. 7

TAB

8 8 10 10 9 9 8 10 8 7 8 7 6 8 7

\*Doubled by Gtr. 2

Gtr. 4

F

Fm

C

vib. w/bar

TAB

(6) (8) (7) 5 5 4 3 (3) (5) (5)

Gtr. 6

TAB

(6) (8) (7) 8 6 5 8 5 5 5 6 5 4 6 4 3 (3) (5) (5) 8 8 10 10 9 9

Gtr. 4

Am G Gm F Fm C

vib. w/bar

TAB

8 10 9 7 6 8 7 (6) 5 5 5 4 3 (3) 5

Gtr. 7

TAB

8 10 8 7 8 7 6 (6) 8 6 5 8 5 5 5 6 5 4 6 4 3 (3) 5

Verse 3:

D5 Gtr. 7 tacet till end

F D5 Bb5

Uh, hold tight, I like what I see. Oh!\_

Gtr. 4

TAB

7 7 7 10 7 7 3 7 7 3 5 5 5 8 5 5 1

G D5 F

Just one night, that's all I'm ask - ing for.

TAB

(3) (3) (1) 1 3 7 7 7 10 7 7 7 10 10 10 8



## Pre-Chorus 3:

D5 G D5 E5

You, you, — you got some-thing I want, —

TAB

7	7		7	9	(9)
7	7		7	9	(9)
5	5		5	7	(7)

D5 E5 D5 E5

you got some-thing I need. — I've got some-thing to say. — Yeah!

TAB

7		9	(9)	7		2	(2)
7		9	(9)	7		2	(2)
5	5	7	(7)	5	5	0	(0)

E $\flat$ 5 D5 C5 B $\flat$ 5 G

I'm on my way. — Ooo yeah, — get up and go. —

TAB

8	7	5	3													
8	7	5	3													
6	5	3	1	3	(3)	3	3	3	3	3	3	3	3	3	3	3

## Chorus 2:

w/Rhy. Fig. 4 (Gtr. 2) &amp; 4A (Gtr. 4)

G (F) (Eb) (F) G (F) (Eb) (F) G

I wan-na be your he - ro, I'll be your trick of the light. \_

(F) (Eb) (F) G 1. (F) (Eb)

I wan - na be your he - ro, in the heat of the night. \_

(F) (G) 2. (F) (Eb) (F)

Gtr. 5 tacet

in the heat of the night. (I wan - na be your

## Outro:

(lead vocal tacet on repeat)

G5 F5 Eb5 F5 G5 F5 Eb5 F5 G5

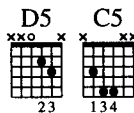
Repeat and fade

Gtr. 4 he - ro.) (I wan-na be your

he - ro.) (I wan-na be your

T	12	10	10	8	8	10	10	12	12	10	10	8	8	10	10	12
A	12	10	10	8	8	10	10	12	12	10	10	8	8	10	10	12
B	10	8	8	6	6	8	8	10	10	8	8	6	6	8	8	10

# RING OF FIRE



Fast rock ♩ = 160

Words and Music by  
S. CLARK, P. COLLEN, J. ELLIOTT,  
R.J. LANGE and R. SAVAGE

Gtr. 1 N.C.(D5)

(B♭5)

*mf*  
P.M. (downstrokes)

TAB

0 2 0 3 0 3 2 3 0 2 0 3 0 3 2 3 1 3 0 3 2 3 1 3 0 3 2 3

Gtr. 2

(second time only)

\* *mp*

*f*

TAB

3 3 1 (3) (3) (3) 0 0 3 3 0 0

\*crescendo w/volume knob

D5(9)

B♭5(9)

P.M.

*f*

semi harm.

TAB

0 2 0 3 0 3 2 3 0 2 0 3 0 3 2 3 1 3 0 3 2 3 1 3 0 3 2 3

(Gtr. 2 to slashes)

Gtr. 3

*f*

divisi pick sl.

TAB

0 3 3 0 (0) (3) (3) (0) 1 3 1 (1) (3) (3) (1) X X X X

## Rhy. Fig. 1 B

D5

Gtr. 2

## Rhy. Fig. 1 A

Gtrs. 1 and 3

Tablature for Rhy. Fig. 1 A and 1 B (Gtrs. 1 and 3). The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a "P.M." (Palm Mute) section indicated by a dashed line. The tablature shows fret numbers (3, 5, 6) and string numbers (1, 2, 3, 4, 5, 6).

Gtr. 2 to notation

Tablature for Rhy. Fig. 1 A and 1 B (Gtr. 2 to notation). The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a "P.M." (Palm Mute) section indicated by a dashed line. The tablature shows fret numbers (3, 5, 6) and string numbers (1, 2, 3, 4, 5, 6).

## Verses 1 &amp; 2:

Dm

Bb6(9)

1. Fun

girl, \_\_\_\_\_  
2. (See additional lyrics)

you tempt - ed me. \_

Gtr. 1 and 3

(end Rhy. Fig. 4)

Rhy. Fig. 2

(end Rhy. Fig. 2)

Tablature for Verses 1 & 2. The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a "P.M." (Palm Mute) section indicated by a dashed line. The tablature shows fret numbers (1, 0, 1) and string numbers (1, 2, 3, 4, 5, 6).

Gtr. 2

(end Rhy. Fig. 1B)

Tablature for Verses 1 & 2 (Gtr. 2). The notation includes a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The guitar part features a series of eighth and sixteenth notes, with a "P.M." (Palm Mute) section indicated by a dashed line. The tablature shows fret numbers (1, 0, 1) and string numbers (1, 2, 3, 4, 5, 6).

\*w/digital echo output panned left

w/Rhy. Fig. 2 Gtrs. 1 and 3 (6 times)

Gm6/D

Dm

A feast — of sparks — in the night

Gtr.2

hold vib. w/bar

hold vib. w/bar

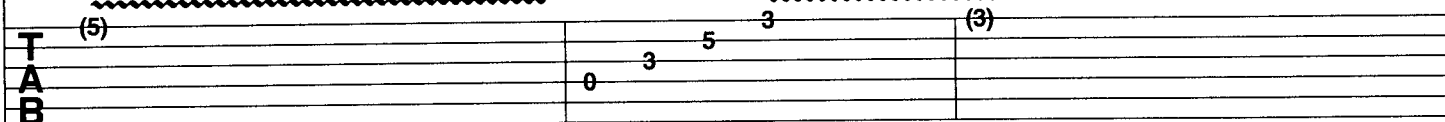


Gm6/D

is what — I — need.

Oo I'm a read - y to roar

hold vib. w/bar



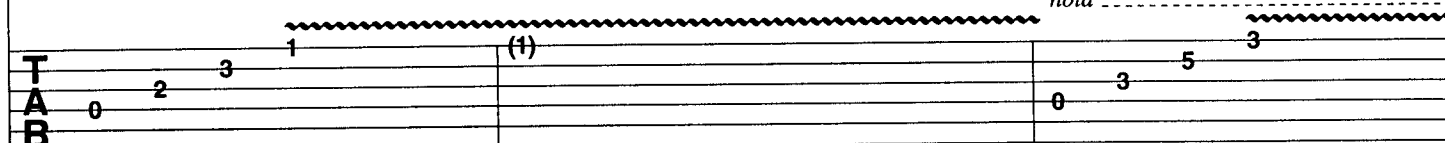
Dm

Gm6/D

and I'm a read - y for more.

hold vib. w/bar

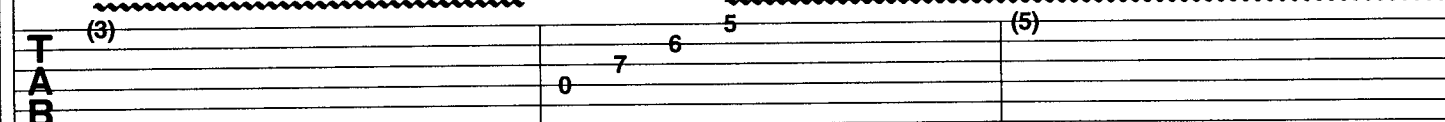
hold vib. w/bar



Dm

Well, I'm a read - y to burn — like a light — un - til — the — dawn.

hold vib. w/bar





voice in the wild-er-ness; there's some-thing in the air. A

lit - tle love \_ won't bring \_ your pre - cious self \_ a se - cret flame. \_ Fun

**Gtr. 1 and 3 Rhy. Fig. 5A**

(end Rhy. Fig. 5A)

The first system of the musical score for 'The Wind' consists of a treble clef staff and a six-string guitar tablature staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The first measure contains a whole note chord with notes G2, B-flat2, D3, and F3, indicated by a large oval. The second measure contains a half note chord with notes G2 and B-flat2. The third measure contains a half note chord with notes D3 and F3. The fourth measure contains a half note chord with notes G2 and B-flat2. The fifth measure contains a half note chord with notes D3 and F3. The sixth measure contains a half note chord with notes G2 and B-flat2. The seventh measure contains a half note chord with notes D3 and F3. The eighth measure contains a half note chord with notes G2 and B-flat2. The ninth measure contains a half note chord with notes D3 and F3. The tenth measure contains a half note chord with notes G2 and B-flat2. The tablature staff shows the fretting for each measure: 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1, 1-3-3-1.

**Gtr. 2 Rhy. Fig. 5B**

**(end Rhy. Fig. 5B)**

Gtr. 2 Rhy. Fig. 5B

(end Rhy. Fig. 5B)

hold


TAB

5 3 3 5 3 3 3 2 2 (2) (2)

*Chorus 1:*

**w/Rhy. Fig. 1A** (*Gtrs. 1 and 3*) and **1B**(*Gtr. 2*)

Feels like fire. (I'm ready for thunder.)

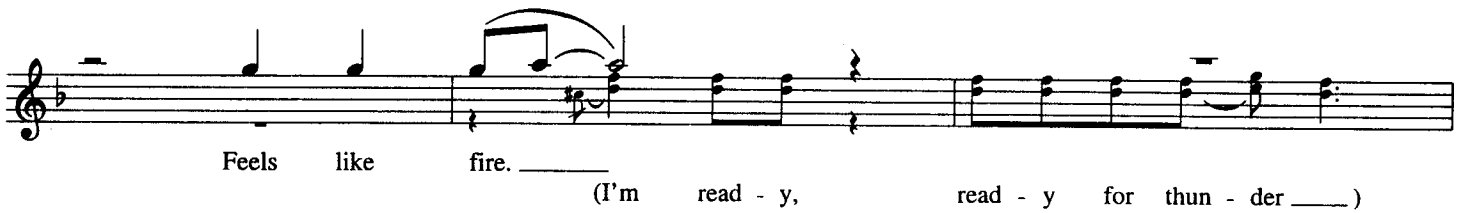
D.S.  al Coda

Bb6(9)

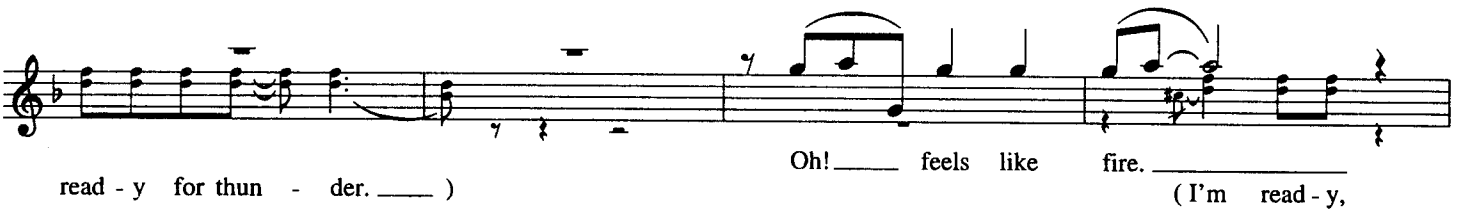
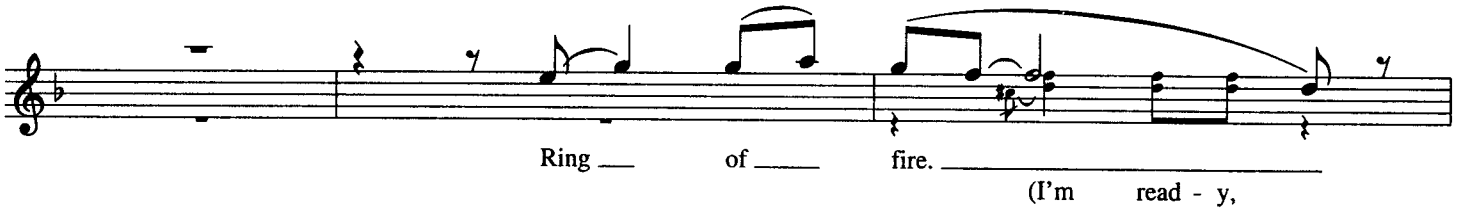


Coda w/Rhy. Figs. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2) (1st 8 bars only)

D5



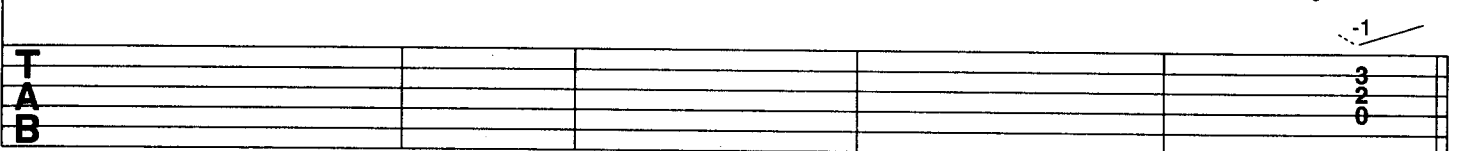
w/Rhy. Fig.'s 1A (Gtrs. 1 and 3) and 1B (Gtr. 2)



(Gtrs. 2 and 3 out)



Gtr. 4

*f* \*trem. bar.

\*depress bar 1 whole step before striking chord.



## Guitar Solo:

Gtr. 4

D5

F5

C5

Bb5

Guitar Solo: Gtr. 4

Notes: D5, F5, C5, Bb5

Techniques: -1, grad. release

TAB: 0 (0) 4 7 (7) 9 10 9 9 10

Gtr. 1

Guitar Solo: Gtr. 1

Notes: D5, F5, C5, Bb5

Techniques: mf

TAB: 7 5 (7) (5) 3 3 5 3 2 3 1

Notes: F/A, Bb5

Techniques: 1/2, 1

TAB: (10) (10) 12 (12) (12) 10 13 10 12 10 13 10 12 10 13 10 12 10 13 15 (15)

Notes: D5, F5, C5, Bb5

TAB: (3) (1) 3 1 3 3 0 3 1

Notes: F5, C5

Techniques: 8va

TAB: 15 13 15 15 (15) 13 15 (15) 15 15 18 15 17 18 15 17 15 19 17 15 20 18 19 20 17 18 19 18 17 20 19 18 17 16 19 18 17 16

Notes: D5, F5, C5, Bb5

TAB: 3 1 3 1 5 3 (5) (3) 5 3

*loco* C7/E A.H. (8va) *loco* F#sus F5 A.H. (8va)...

1/2 A.H. 1/2 semi harm. A.H.

A.H. Pitch: F# A.H. Pitch: A

TAB 15 19 18 17 16 15 17 17 17 15 8 3 5 (5) 3 5 2 6 5 3

TAB (5) (3) 8 7 8 8 10 8

(Gtr. 4 out) +2 1/2

harm. A5 -1 -6 -1 1/2

trem. bar -1 -6 -1 1/2 grad. pull up on bar +2 1/2

divisi \*Gtr. 3

\*w/flanger effect

TAB (3) (3) 7 7 5 5 (5) (5) (5) (5) (5) (5)

TAB (10) (8) 2 0 2 0 2 0

*Interlude:*  
Gtr. 1 and 3  
Bb

*mf*  
P.M. P.M.

C

P.M. P.M.

TAB 0 1 1 2 1 1 1 1 0 1 1 2 1 1 1 1 0 1 1 2 1 1 1 1 0 1 1 2 1 1 1 1 0

TAB 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3 0

Bb

P.M.

A5

Fun

Gtr. 1 and 3

*f*

Gtr. 2

*f*

Verse 3:

w/Rhy. Fig. 2, Gtrs. 1 and 3 (3 times)

Dm

Gm6/D

girl, \_\_\_\_\_ you tempt - ed \_\_\_\_\_ me. \_\_\_\_\_

Gtr. 2

hold \_\_\_\_\_ vib. w/bar \_\_\_\_\_ hold \_\_\_\_\_ vib. w/bar \_\_\_\_\_

*Dm*

You broke \_ me up \_\_\_\_\_ like a knife \_\_\_\_\_ so ten - der - ly. \_

*hold* \_\_\_\_\_ *vib. w/bar*

**TAB**

(3) 0 7 6 5 (5)

w/Rhy. Fig. 3A (Gtrs. 1 and 3) and 3B (Gtr. 2)

Gm6/D

Oh, I got - ta see the fire \_\_\_\_\_ in \_\_\_\_\_ me \_\_\_\_\_

burn - ing up my \_\_\_\_\_ ec - sta - cy. \_\_\_\_\_ A

*C5(9)*

w/Rhy. Figs. 5A (Gtrs 1 and 3) and 5B (Gtr. 2)

Bb5

A5

lit - tle love \_ won't bring \_ your pre - cious self \_\_\_\_\_ a se - cret \_\_\_\_\_ flame. \_\_\_\_\_ Oh \_\_\_\_\_

Chorus 3:

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and 1B (Gtr. 2) (1st 8 bars only)

no. \_\_\_\_\_

(I'm read - y, read - y for thun - der. \_\_\_\_\_)

*Gtr. 4*

*mf*

*hold bend* \_\_\_\_\_ *trem. bar*

**TAB**

7 7 13 13 13  
7 7 (13) (13) (13)  
5 (5) (12) (12)

Feels like fire. (I'm read - y, read - y for thun - der)

-1/2 -1/2 -1/2

TAB (13) (13) (13) (13) 7 7 (7)  
B (12) (12) (12) (12) 5 (5)

w/Rhy. Fig. 1A (Gtrs. 1 and 3) and  
1B (Gtr. 2) (1st 8 bars only)

Ring of fire. (I'm read - y,

(8va) harm. grad. dive w/bar

TAB 5 5 5 5 7 7 (7) (7) 7 7 5  
B 5 5 5 5 7 7 (7) (7) 5

read - y for thun - der.) It feels like

hold hold hold hold

TAB (7) (7) (7) (7) 12 10 12 10 12 10 12 10 10 10  
B (5) (5) (5) (5) 12 10 12 10 12 10 12 10 10 10

fire. — It feels — like  
(I'm read-y, read-y for thun - der.)

P.M. . . . P.M. . . . P.M. . . . P.M. . . .

**T** 7 7 10 10 10 10  
**A** 7 7 10 10 10 10  
**B** 5 5 10 12 10 12 10 12 10 12 10 12 (12) 10 12

*Outro:*

Gtr. 2

D5

Gtr. 4

10 10 10 10 10

**T** 7 7 10 10 10  
**A** 7 7 10 10 10  
**B** 5 5 10 12 10 12 10 12 10 12

Gtr. 1 and 3

P.M. . . . . .

**T** 3 3 6 6 5 5 6  
**A** 3 3 6 6 5 5 6  
**B** 0 0 0 0 0 0 0

First system of musical notation. The top staff is a guitar melody in treble clef. The bottom staff is a guitar tab with fret numbers: (10) (13), 12 15, 12 15, 12 15, 13 17, (13) (17). The tab includes a final chord (13, 17) and a final chord (13, 17).

Second system of musical notation. The top staff is a guitar melody in treble clef. The bottom staff is a guitar tab with fret numbers: 20 1, 20 1, 20 1, 20 1, 18, (18). The tab includes a final chord (7, 7, 5) and a final chord (7, 7, 5). The text "grad. dive w/bar" is written above the tab.

*Verse 2:*

I left, so in between.  
 You're stealing all of the fire, electric me.  
 I'm staring into the sun,  
 I'm staring into a gun.  
 I'm staring at the sky,  
 Turn it out and let it burn.

*(To Pre-Chorus:)*

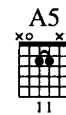
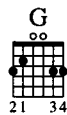
# TWO STEPS BEHIND

(Electric Version)

Slow rock ♩ = 76

Intro:

A5



Words and Music by  
JOE ELLIOTT

G

D

**Gtr. 1** Rhy. Fig. 1

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

*f* \*trem. bar hold

TAB: 2 2 0 (2) (2) (2) (2) (2) (2) 0 0

**Gtr. 2**

*f* 1  $\frac{1}{2}$

TAB: 9 10 9 12 (12) 9 10 9 7 6 6

\*chords pulse rhythmically w/bar

A5 G D

1. Walk a - way- (end Rhy. Fig. 1)

$\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$

trem. bar

TAB: 2 2 0 (2) (2) (2) (2) (2) (2) 0 0 3 3 3 3 3 3 3 3 0 0

(Gtr. 2 out)

\*Both notes vib.

TAB: (6) 9 10 9 12 14 (14) 8 8 8 7 7 7 7 7 7 7



## Verses 1 and 2:

Substitute w/Rhy. Fig. 1, Gtrs. 1 and 2 (2nd time)

Asus2

G

Asus2

if \_ you want \_ to. \_

It's o - kay \_

if \_ you need

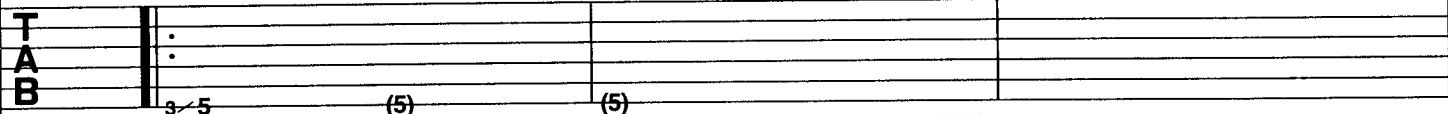
2. (See additional lyrics)

(Gtr. 1 out)

Gtr. 1

fdbk.

vib. w/bar



\*Gtr. 3

mf hold

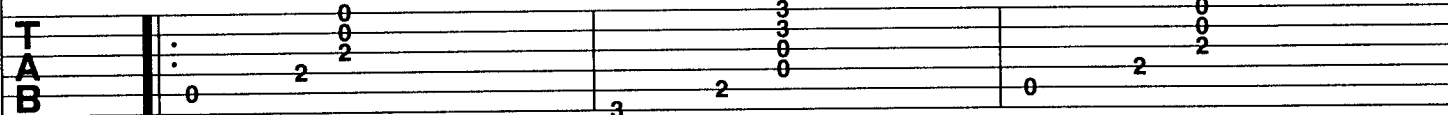
hold

hold

vib. w/bar

vib. w/bar

vib. w/bar



\*clean w/chorus and delay

## Bridge 1 and 2:

G

N.C.(A)

(D)

(E)

(D)

to. \_

1. (a) You can \_ run, \_

but you \_ can \_ nev-er hide. \_

You see my \_

2. (See additional lyrics)

Gtr. 3

hold

\*hold

hold

hold

hold

hold

vib. w/bar



\*w/pick and fingers throughout Bridge.

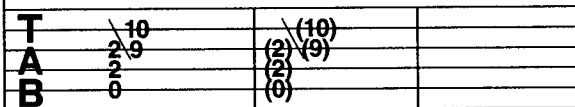
## Rhy. Fill 1

Gtr. 2

(Gtr. 2 out)

Gtr. 1

(Gtr. 1 out)



127

(A) (D) (E) (D) Gtr. 3 Pre-Chorus: F#m Rhy. Fig. 2B

shad-ow \_\_\_\_\_ come\_ creep-in' up\_ in - side \_\_\_\_\_ you. \_\_\_\_\_ There's a mag- ic run - nin' \_\_\_\_\_

Gtr. 3 Gtr. 3 to slashes

hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_ hold \_\_\_\_\_

TAB

2 2 2 3 2 3 2 4 2 4 2 4 6 5 4 5 3 3 4 2 4

**Gtr. 1** **Rhy. Fig. 2A**



**TAB**

\*Fret F# on ⑥ w/thumb (Gtr. 3 out)  
(end Rhy. Fig. 2B)

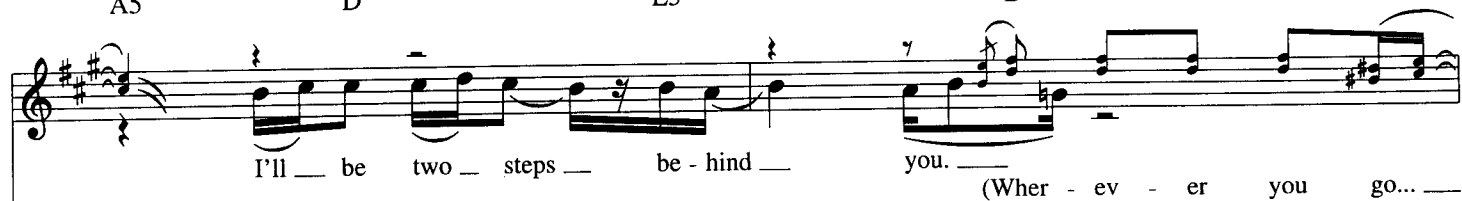
**Chorus:**  
A5

D

E5

D

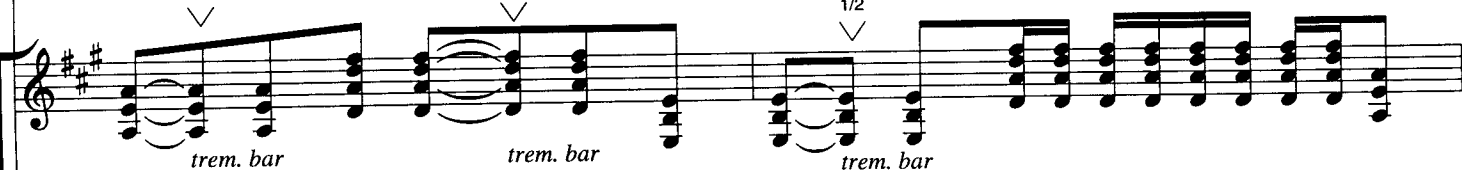
A5



Gtrs. 1 and 4 1/2

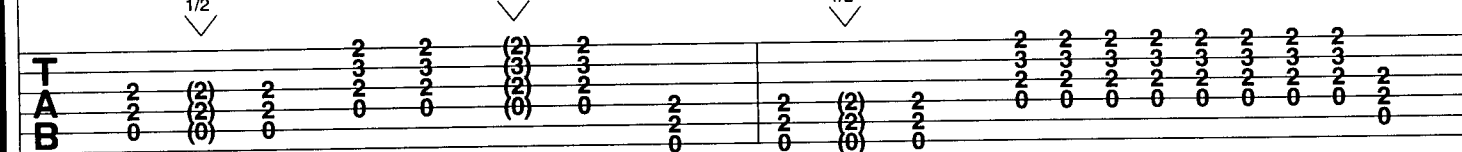
1/2

1/2



1/2

1/2



D

E5

D

A5



1/2

1/2

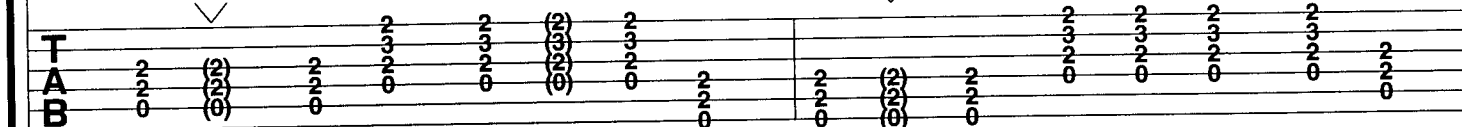
1/2



1/2

1/2

1/2



D

E5

G



1/2

1/2

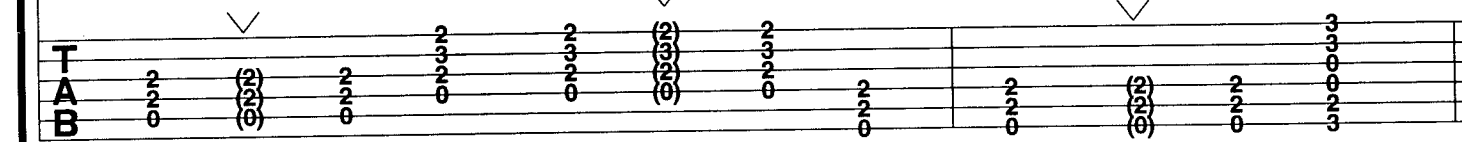
1/2



1/2

1/2

1/2



To Coda ⊕

\*(Gtr. 1 to slashes)

to turn a - round. I'll be two steps be - hind.

(Gtr. 4 out)

trem. bar

\*2nd time only

w/Rhy. Fig. 1 (Gtr. 1)

1. A5 G D A5

Gtr. 2

*f*

1

1/2

\*

\*Both notes vib.

2. Interlude: A5

Gtr. 1

2. Take the time (Whispered:) So watch out.

Gtr. 2

*mf*

A.H. (Gtr. 2 out) (8va)

A.H.

TAB 9 9 9 9 10 9 9 9 9 12 9 9 9 9 10 9 9 (9)

Gtr. 5

f

TAB 9 (9) (9)

A.H. Pitch: E

**Guitar Solo:**  
 w/Rhy. Fig. 1 (Gtr. 1)

Gtr. 5 A5  $-\frac{1}{2}$  hold hold hold hold A5 D A5 A.H. harm. 8va loco  $-\frac{1}{2}$  A.H. P.M.

trem. bar  $-\frac{1}{2}$  vib. w/bar \*trem. bar trem. bar harm.  $-\frac{1}{2}$  1  $-\frac{1}{2}$

TAB 0 14 14 14 14 14 14 14 12 12 12 12 0 0 7 7 (7) (7) 6 (6) 7 9 (9) 4 4

\*quickly depress bar 1/2 step before pulling up one whole step  
 A.H. pitch: F#

**Pre-Chorus:**  
 F#m w/Rhy. Figs. 2A (Gtr. 1) and 2 B (Gtr. 3)

G D There's a mag - ic (a) run - nin' -

Gtr. 5

P.M. 3

TAB 6 4 4 4 7 6 7 6 4 7 4 6 7 6 9 10 9 11 12

D.S.  $\text{al Coda}$  A5

w/Rhy. Fig. 3 (Gtr. 4)

D G E5

through your \_ soul, \_ but you can't \_ have \_ it all. \_ What-ev - er you do... -

*fdbk. (8va)*

(Gtr. 5 out)

*vib. w/bar* *grad. dive w/bar*

TAB (12) (12)

Coda

G D 1. 2.

Yeah, turn a-round, \_ I'll be two \_ steps \_ be-hind. \_ I'll be... \_ (Two \_ steps \_ be-hind. \_

Gtr. 1 and 4  $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \\ \nabla & \nabla & \nabla & \nabla & \nabla & \nabla \end{matrix}$   $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 \\ \nabla & \nabla & \nabla & \nabla \end{matrix}$   $\begin{matrix} -1/2 & -1/2 \\ \nabla & \nabla \end{matrix}$

*trem. bar*  $\begin{matrix} -1/2 & -1/2 & -1/2 & -1/2 & -1/2 & -1/2 \\ \nabla & \nabla & \nabla & \nabla & \nabla & \nabla \end{matrix}$

TAB

Outro: A5 G D

\* I'll be two \_ steps be - hind \_ you. (Two \_ steps \_ be-hind. \_

Gtr. 1 and 4 Rhy. Fig. 4A  $\begin{matrix} -1/2 \\ \nabla \end{matrix}$   $\begin{matrix} -1/2 \\ \nabla \end{matrix}$  (end Rhy. Fig. 4A)

*trem. bar*  $\begin{matrix} -1/2 \\ \nabla \end{matrix}$  *trem. bar*  $\begin{matrix} -1/2 \\ \nabla \end{matrix}$

TAB

Gtr. 5 Rhy. Fig. 4B (end Rhy. Fig. 4B)

*mf*

TAB 14

\*Downstemmed vocal written 8vb to facilitate reading

Two Steps Behind - 9 - 8

A5 G D  
 Yeah, oh Yeah. (Two steps be hind.)  
 hold hold P.M.  
 9 10 9 7 8 7 7 7 10 7 7 10 7 7 7 (7)

A5 G D  
 Yeah, oh yeah. (Two steps be hind.)  
 1  
 9 10 9 12 (12) 14 14 14 14 14 14 14 15 15 (15) (15) 5 7

A5 G D  
 Two steps be hind. Two steps be hind.  
 (8va) loco(8va) loco (8va)  
 1 vib. w/bar 1 1 1 1 1 1 1 1 1 1  
 17 15 (15) 0 17 (17) 19 17 19 19 19 19 19 19 (19)

A5 G D  
 Yeah. Fade  
 17 17 19 19 19 19 19

Verse 2.: Take the time and think about it.  
 Walk the line.  
 You just can't fight it.

Bridge 2.: Look around and see what you can find.  
 Like a fire that's burnin' up inside me.